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LITERATURE.

The Voyages and Works of John Davis, the Navigator. Edited, with an Introduction and Notes, by Albert Hastings Markham, Captain R.N., F.R.G.S. (Printed for the Hakluyt Society.)

CAPT. ALBERT MARKHAM, who is now serving in the Pacific, employed the short time he was ashore in editing the voyages and works of John Davis, the great Elizabethan navigator. Of eight of his voyages there are accounts in Hakluyt and Purchas which have never, with one exception, been elsewhere reproduced. Mr. Clements Markham, who acts as honorary secretary to the Hakluyt Society, edited for this society in 1877 the voyage of Sir James Lancaster to East India in 1600, in which Davis took part, though he is mentioned but once, and that incidentally; this narrative, therefore, Capt. Markham has omitted.

Davis's three Arctic voyages, written, the first and third by John Jane or Janes, the last by himself, though only to be found *in extenso* in Hakluyt, have been constantly referred to and quoted from. They were the best-known of Davis's voyages, and on them his reputation, in a great measure, rests. Yet they were only a part, and hardly the greatest part, of his achievements. Certainly, for adventure and incident, for perseverance, daring, and heroic endurance of suffering, they are left in the background by his voyage to the Strait of Magellan in Cavendish's last expedition. So terrible were the sufferings of the crew from cold, hunger, and scurvy that out of seventy-six men only sixteen returned alive. The account of this voyage, written by Janes, is given by Hakluyt.

It was on his return from this voyage that Davis composed two treatises now exceedingly rare. Of the first, entitled *The Worldes Hydrographical Description*, published May 27, 1595, only two copies are known to exist, one in the Grenville Library, the other at New York. The second treatise, entitled *The Seamans Secrets*, went into two editions. The first is lost; of the second, published in 1607, there is a copy in the British Museum. The object of the first of these treatises is to prove the existence of the North-west Passage, and one is struck in reading it with the mixture of fancy with sound sense in the arguments. Davis proves that America is an island; and, as the only hindrance to sailing along the north of it would be ice, he proceeds "to prove by experience that the sea ryseth not." He asserts that "under the Pole is the place of the greatest dignitie," and the people who live there "have a won-

derfull excellencie and an exceeding prorgative above all nations of the earth." "Why, then," he asks,

"doe we neglect the search of this excellent discovery, agaynst which there can be nothing sayd to hinder the same? Why doe we refuse to see the dignity of Gods Creation, sith it hath pleased his divine Majestie to place us the nerest neighbor thereunto."

He justifies his arguments with quotations from Isaiah. In this treatise is an amusing example of the incredulity of a credulous age. Davis says that before Sir F. Drake passed the Strait of Magellan "the matter was in question, whether there was such a passage or no, or whether Magillane did passe the same, if there was such a man so named." *The Seamans Secrets* is a sort of nautical catechism, with questions and answers, and illustrated with wood-cuts of mathematical and nautical instruments. These two treatises Capt. Markham has reproduced word for word, and with the wood-cuts from the copies in the British Museum.

In 1598 Davis turned his attention to the East Indies, and sailed as chief pilot in a Dutch merchant ship. He wrote an account of his voyage himself, which is given in Purchas, and reproduced by Capt. Markham. From this voyage he returned in July 1600, and shortly after sailed with Sir James Lancaster, returning in September 1603. Little more than a year after this he set out on his last voyage as pilot with Sir Edward Michelborne, and in December 1605 was murdered by pirates whom he had treated with too much humanity. The account of this voyage by an unknown author is reproduced by Capt. Markham from Purchas.

Davis may justly be taken as a type of an heroic age. Mr. Froude, in a very picturesque article in the *Westminster Review*, 1852, says of him—

"Brave as he was, he is distinguished by a peculiar and exquisite sweetness of nature which, from many little facts of his life, seems to have affected everyone with whom he came in contact to a remarkable degree."

Pure as his character was he did not escape calumny. Cavendish, with his dying breath, and in the bitterest terms, charges him with deserting him. And the late Mr. de Jonge, in his *Rise of the Dutch Power in the East Indies*, accuses him of being a spy. These two charges the editor successfully refutes.

Capt. Markham prefaces his work with a Life of Davis, the result of considerable research, and he has at length set at rest the disputed point as to whether there were two sea captains both named John Davis.

Purchas gives (lib. iv., cap. 6) "a Ruter, or brief direction for readie sayling into the East-India, digested into a plaine method by Master John Davis of Lime-house, upon experience of his five voyages thither, and home againe." This distinct person has been till now generally confounded with the great John Davis, and the Davis who has been so often in the mouths of the advocates of Arctic research was in fact two persons rolled into one. The author of this case of mistaken identity was Prince, who published his *Danmonii Orientales illustres; or, The Worthies of Devon*, ninety-six years after the death of Davis. In his Life of Davis, Prince

jumped to the conclusion that the author of the *Ruter* was the same person as the John Davis of whom he was writing, though Purchas himself makes a distinction by styling him of Limehouse. With this Life, at least, Prince took so little pains that, with Purchas apparently before him, he writes, "when or where this eminent person died I do not find; and so can give no account of his interment or funeral monument." Now, Purchas gives a full account of Davis's murder. Prince's error was detected in the first edition of the *Biographia Britannica* (1750), where it is shown in a note that either the *Ruter* was not written by the eminent John Davis, or that he was not slain in the East Indies in 1605. The writer adds:—"This point we must submit to the curious and inquisitive reader, not being able to determine it at this great distance of time." Succeeding writers, however, including Mr. Froude, were not sufficiently curious or inquisitive, but, content to take Prince for their guide, continued to confuse the two John Davises. Mr. Froude, in the article referred to, attacks the Hakluyt Society with some acrimony, and, while reproaching the society for its treatment of Davis, falls himself into a hopeless confusion between Davis of Sandridge and Davis of Limehouse. We should not have alluded to this article had not Mr. Froude thought proper to republish it in 1868 in his series entitled *Short Studies on Great Subjects*, with its assault on the Hakluyt Society unsoftened by any acknowledgment of the valuable work it had performed in the intermediate fifteen years, and without any correction of the errors respecting the two Davises. Mistakes that may be overlooked in a periodical become serious when repeated in a work intended to endure. A very little care would have obviated them in this case. In 1853 Mr. Bolton Corney pointed out in *Notes and Queries* that the great John Davis was a different person from Purchas's J. Davis of Limehouse, and Mr. Froude must himself have felt the difficulty of identifying Sandridge, in Devonshire, with Sandwich. Capt. Markham now gives the history of the author of the *Ruter* in Purchas; it is clear that he was a younger man, and of inferior birth to the great John Davis; he was fifteen years in the East India Company's service; he was given to drink, and died at Batavia in 1622. His Will was sent home in the same year.

Capt. Markham has complemented his work by a *facsimile* in a separate cover of the very rare map, or "Hydrographical Description," sometimes bound up with the Hakluyt of 1598-1600. This map, on which Mr. C. H. Coote, of the British Museum, has furnished a learned note, was prepared under the direction of Davis by Edward Wright, the mathematician, and is the first drawn in England on Mercator's projection, the principle of which was the discovery of Wright, and not of Mercator. What gives a special interest to this map is that it is undoubtedly the *new map* referred to in *Twelfth Night*, act III., sc. ii., where Maria says, "He does smile his face into more lines than are in the new map, with the augmentation of the Indies." No one can glance at the map without seeing the justness of the simile.

This map contains no less than 1,209 names, which the editor has tabulated.

The Hakluyt Society has seldom printed a more interesting volume than the present one, and is to be congratulated on its editor. Capt. Markham has spared no pains, and has done his work thoroughly well. His notes are, for the most part, concise, and always to the purpose. The text is not overburdened with them—indeed, we sometimes wished he had given us more.

It is to be regretted that the benefit of this volume is confined to the subscribers to the society. Hakluyt (even the reprint of 1809–11) and Purchas are practically out of the reach of the ordinary reader, and, as a rule, it is only from abridgments and extracts (often untrustworthy) that he can form any notion of the deeds and characters of the Elizabethan navigators.

WILLIAM WICKHAM.

Historia de los heterodoxos Españoles. Por el Dr. M. Menendez Pelayo. Tomo I. (Madrid.)

THE work of which this is the first volume will, when complete, be an indispensable complement of every Church History of Spain.

The author was roused to the task by emulation of the care and zeal wherewith Wiffen, Usó, and Bohemer have collected and edited the writings of the Spanish Reformers. In his Preface, Dr. Pelayo has a full and generous appreciation of the literary merits of these authors, and also of McCrie and of Castro. He proposes to complete their work, for all Christian time, and for the whole Peninsula; but from an opposite point of view. They were Protestants and foreigners; he writes "con espíritu español y católico." (The italics are the author's.) As a Spaniard, he maintains that almost every heresy that has appeared in Spain is of foreign origin, and insists that "Spain is the least superstitious country upon earth" (pp. 235, 570). The great writers among Spanish Arabs and Jews are proved to be mostly the descendants of apostates, and of Spanish blood. As a Catholic he defends the execution of heretics and the establishment of the Inquisition; but this he does in a much less offensive way than do many other writers. "Would," he exclaims (p. 111), "that never a drop of blood had been shed for the cause of religion, or for any other!" "*Dura lex, sed lex*," is his comment at another time (p. 437). The Inquisition is defended on the ground that it was less cruel than the indiscriminate massacres of the populace, and less monstrous than the savage and inconsistent laws of the petty kings—a defence which is almost the opposite to that of Gams.

Thus much we have said in order to put our readers in possession of the standpoint of the work; but let none be prejudiced thereby. A book of deeper interest we have seldom read. It is full of curious and extensive learning. The style is singularly clear and spirited, and is free from the diffuseness and ampulosity which disfigure so much of modern Spanish writing. The book is worth a glance if only for its specimens of Spanish dialects incidentally quoted—*e.g.*, extracts

are given from Asturian poems of which even the French translators of Diez confess their ignorance. The present volume reaches only to the end of the fourteenth century, and, beside more purely theological heresies, tells of the superstitions of early and mediæval Spain, of the state of learning among Jews and Arabs, and of the wild theories that arose among converts and apostates. The next promises still more interesting matter; the story of the Moriscos, of the expulsion of the Jews, of the great outbreak of sorcery in the sixteenth century, of the history of the Inquisition and of the Spanish Protestants from the original records. Another volume will discuss Jansenism in Spain, the Molinists, Encyclopaedists, and the heresies of our own time. The whole work will be comprised in three volumes of eight hundred to a thousand pages each. The last two are already in the press. Our author is no Arabic scholar, but he draws his information from the best sources, and numbers among his friendly helpers the best Arabic scholars of Spain. In all purely Spanish matters his information is the latest. Among other merits he scrupulously details his sources, whether first, second, or third hand. He distinguishes whether he writes from an original document itself, or only from copy or extract made by friend or official. Such thorough honesty would atone, if needed, for a multitude of faults.

WENTWORTH WEBSTER.

Croker's Boswell, and Boswell: Studies in the "Life of Johnson." By Percy Fitzgerald. (Chapman & Hall.)

CROKER has himself to blame for the failure of his literary career. His hand was lifted against any person who came in his way, and his friends cannot complain if his blows have been returned with interest. In nothing did he succeed more completely than in drawing on himself the animosity of the most skilful reviewer and the keenest political satirist of this century. The effect has been disastrous for his reputation. His name is now a by-word for malignity, and the average reader, under the fascinating influence of *Macaulay's Essays*, considers him a shocking example of discreditable inaccuracy. Mr. Percy Fitzgerald has critically examined the controversy in the pages of the *Edinburgh* and *Blackwood* on the merits and faults of the celebrated edition of Boswell, and has been enabled, by careful study of the biographies of Johnson, to complete the exposure. Everyone who has read with attention Croker's editions of the most delightful biography in the English language will allow that he committed many blunders in fact and detail, that he entered upon the task of annotation with inveterate prejudices against many of the most eminent persons of that age, and that he encumbered his notes with much idle speculation on the opinions and frailties of Dr. Johnson. On these points there is no room for any difference of opinion. The danger now is that we may be led, in remembering these faults, into overlooking the advantages which Croker undoubtedly possessed. He had himself seen and conversed with many

of the illustrious characters admitted to intimacy with Johnson; he had learnt much from those whose knowledge of the great Cham was derived directly from friends. For many years he had investigated minutely the connexions of the celebrities who flourished during the reign of George III., and his enquiries were pushed into every quarter where they seemed likely to be attended with success. The world has long been promised by Mr. Murray the present of a revised edition of Croker's *Johnson*, and is anxious for the redemption of the pledge. If Mr. Fitzgerald's labours should induce the new editor to omit the groundless surmises and the delusive theories of his predecessor, this volume will have served its purpose. Part of the necessary correction was accomplished in the edition which appeared in ten volumes in 1835, but much still remains to be done. The success of the long-promised volumes of Mr. Murray will depend on the omissions as much as on the additions.

The great point of discussion with all the editors of Boswell lies in the place to be assigned to the *Tour to the Hebrides*. Croker placed it in the body of the *Life* under the date of the year; Mr. Fitzgerald prefers that it should be printed at the end of the work. There is much to be said in favour of either view; but if Mr. Fitzgerald insists that the balance of advantage inclines to his side we are willing to yield to his wishes. The most remarkable omission in Croker's text—we cannot but believe that the error was accidental—occurs in the account of Dr. Johnson's death. Boswell wrote that "Mr. Windham having placed a pillow conveniently to support him, he thanked him for his kindness and said, 'That will do—all that a pillow can do;'" but the words are not to be found in the editions for which Croker was responsible. There are graver errors than this in his edition. He seems to have considered himself entrusted with the especial duty of correcting the arguments or disputing the conclusions of Johnson. The reader's attention is continually distracted by some foot-note intended to prove that Croker could set the doctor right with the same cleverness with which in previous years he had confuted his opponents in the House of Commons. Partly in consequence of this besetting sin a considerable portion of the volume before us is occupied with an examination of Croker's fallacies. They are curious and amusing; the ingenuity with which he could find arguments in support of conjectures that were groundless often extorts admiration. When an idea had once found a lodging in his brain it required a considerable amount of adverse evidence to expel it. Some of these delusions—take as an example the contention that Johnson was lacking in affection towards his mother—are but "the baseless fabric of a vision." It is, perhaps, rather unfair of Mr. Fitzgerald to include under this heading the discussion of the question as to the length of Johnson's stay at Oxford. Boswell asserted that it lasted until 1731, after a residence of rather more than three years. His editor contended, on the other hand, that Johnson's college residence ceased in December 1729, although his name was retained on its books until early in October of 1731. Both opinions have found

strenuous supporters in these days. Dr. Hill, who has devoted much careful attention to the study of Boswell, is an earnest advocate for the accuracy of Croker's opinion. The original statement is accepted by Mr. Fitzgerald. If Croker's belief is correct, we are completely ignorant of the manner in which Johnson passed his time between the Christmas of 1729 and the autumn of 1731. If he remained at college for the full period of three years, we know nothing beyond the bare fact that his days were spent within its walls. In any case it is unjust to class this question in the catalogue of "fallacies, mare's-nests, and delusions."

The doctor, as everyone knows, loved "a good hater." In that respect, at least, Croker was a man after his own heart, and it may be numbered among the reasons for his attachment to Boswell. Every chapter of the *Life* shows that many of the distinguished characters that sat at the feet of the master were subjects of keen suspicion to his devoted pupil. Some of them stood higher in Johnson's opinion, others had anticipated Boswell in the publication of interesting fragments of biography, or differed from him as to the anecdotes which should be accepted or rejected by a biographer. Sir John Hawkins and Mrs. Piozzi were the most conspicuous objects of dislike. In their case there was no quarter given or taken. In several parts of his work, and especially in an interesting chapter on the quarrels of these rival biographers, Mr. Fitzgerald amplifies some of the arguments which have already done service in his edition of the *Life*. Among the victims of Boswell's animosity the warmest sympathy will be felt for poor Bishop Percy. As he suffered much from the doctor in his lifetime he was naturally filled with apprehension lest he might figure in an undignified manner in the volumes which Boswell was well known to be engaged in compiling. When they were finished all the world could see that the passages in which the differences of the doctor and the bishop were described had lost nothing of their force at the hands of Boswell. The effect, indeed, may possibly have been heightened by some additional colouring from his pen. It has become evident from the discovery of the MS. note-books preserving the choicest sayings of Johnson in their rough state that they have sometimes been compressed or improved ere they have been given to the world in print. This branch of the subject is worthy of closer attention than it has yet received, although it may possibly result in proving that our indebtedness to Boswell is greater than has yet been acknowledged. In perusing the pages of Mr. Fitzgerald's volume we have noticed some slight inaccuracies which have escaped his revision. The name of Johnson's learned medical friend is misspelt on p. 30 and in some other places. The "venerable Dr. Routh," as he is deservedly styled, did not die in the year 1855, but in the last month of the preceding year. Strangest of all is the fact that there is an error in the spelling of the name of the man of letters to whom the volume is inscribed. But when all such trivial inaccuracies and an occasional obscurity in the language are taken into account, it will still

be read with manifest enjoyment by all lovers of Boswell. Thoroughly to appreciate it needs a close acquaintance with the incidents in the pages of Boswell, but everyone who has read and is properly imbued with the true feeling of reverence for his work will renew his reading with increased zest after following the comments of Mr. Fitzgerald.

W. P. COURTNEY.

Hellenica: a Collection of Essays on Greek Poetry, Philosophy, History, and Religion.
Edited by Evelyn Abbott. (Rivington.)

THIS book may be fairly said to give the measure of the present condition and tendency of scholarship in England. It is written by nine men, six of whom are members of the University of Oxford, while three are Cantabrigians. Though their essays differ considerably in scope, point of view, and treatment, though they are connected by no common argument and are not designed to illustrate a single theme, it is characteristic of all of them that sound learning has been placed at the service of general culture, and the results of careful study are presented in an agreeable literary form. Without being exactly popular, the whole book is decidedly not strictly technical. It can be read with profit by the specialist; but it will also furnish information and entertainment to the ordinary reader. This common quality of learning, adapted by ingenious literary handling to the uses of the world at large, seems to be the note of classical scholarship in our age. As the editor of *Hellenica* remarks in his Preface:—"We have not done with the Hellenes yet. In spite of all the labour spent, and all the books written on them and their literature, we have not yet entered into full possession of the inheritance bequeathed to us." A new process of more sympathetic assimilation, of more intelligent vulgarisation, superadding to the labours of philologists and grammarians the delicate methods of philosophical, literary, and artistic criticism, has now to be gone through, in order that the full value of the classics for the modern world may be appreciated. The age of Casaubon and Bentley is over; the reign of men like Renan has begun. The volume before us is one of the most important contributions offered by English students to this new phase of erudition. To render any adequate account of such a book is very difficult. To do it justice within the limits of a short review, to enter into the discussion of the many topics it suggests, or to attempt an examination of each essay is impossible. It must suffice to make a *catalogue raisonné* of its contents, and to leave their explanation to critics working with more space at their disposal.

The first article is written by Mr. Ernest Myers upon Aeschylus. He has condensed much that has to be said about the biography of the greatest tragic poet of antiquity, his political position at Athens, his relation to the literature that preceded and followed him, and his theological opinions, into brief space. Scholars will find the passage referring to Euripides and the discussion of the Aeschylean conception of Zeus especially valuable. It may be questioned

whether lovers of literature, as distinguished from pure students, will not resent Mr. Myers' stern resolution not "to describe what can only be felt;" whether they will not desire more detailed presentation of the qualities which distinguish Aeschylus as a poet. This essay closes with an image as brilliantly wrought and successful in effect as it is bold. Mr. Evelyn Abbott follows with a treatise on the Theology and Ethics of Sophocles, admirable for the completeness with which a subject, strictly adhered to, has been analysed in its main branches. The style, simple and direct, suits the workmanly thoroughness of the writer's method. The observations upon the idea of destiny in Greek tragedy, its misconception by Schlegel, and the necessity of adjusting it to the ethical scheme of the Attic poets mark a new and important stage in dramatic criticism.

The subjects of these first two essays in the book are kindred, and the special insistence of Mr. Myers upon the Aeschylean theology brings them into close connexion. The two which follow are in the same sense pairs. Mr. Lewis Nettleship discusses the theory of education in the *Republic* of Plato; Mr. Andrew Bradley expounds Aristotle's conception of the State. If it may be permitted to express a personal opinion, the former of these essays seems to me the weightiest and in a certain sense the most suggestive piece of writing in the book. More than any other of the articles, it realises the ideal of that sort of scholarship which *Hellenica* has aimed at. Nothing more precise could be desired than the knowledge of the text revealed in every paragraph of this long treatise; nothing more conscientious and thorough than its analysis of Plato's thought. And yet Mr. Nettleship has avoided pedantry, has translated the results of curious study into current language, and has never lost sight of the relations which the great speculator of antiquity may have for modern needs. Incidentally, his exposition of the Platonic theory of education brings to light the whole philosophy of Plato, and explains the correlation of its several branches. Mr. Bradley is no less exhaustive, and his essay forms a brilliant introduction to the *Politics* of Aristotle. Yet it may be observed that he has not quite so successfully avoided the language of the lecture-room. It is possible that here and there his academical readers will be reminded of their labours for the schools. Perhaps he would have done well, like Mr. Nettleship, to keep the relation between antique systems of thought and modern needs and theories more steadily before him. Much, for instance, has to be gained for a profitable study of Aristotle's political writings by comparison with Machiavelli and the Italian *doctrinaires*.

Next in order on the list comes Mr. W. L. Courtney's article on Epicurus, which opens with an interesting account of the discovery of Epicurean MSS. at Herculaneum in the last century. The essay is pleasantly and brightly written, bringing the personality of Epicurus vividly before us, and elucidating his main doctrines with special reference to the conditions of antique decadence which secured them popularity. Then follows a pregnant article by Prof. Jebb upon the

Speeches of Thucydides. It is not necessary to remark upon the singular weight and lucidity of the style of this essay, for Prof. Jebb is an acknowledged master of language. Yet it may be said that he has here produced a model of treatment which deserves careful study by all literary historians. There is a gravity combined with grace in his English which leaves upon the mind the impression of rare harmony and power. The two succeeding studies of Xenophon and Polybius, by Mr. H. G. Dakyns and Mr. J. L. Strachan-Davidson, are once more companion pictures, inasmuch as both deal with the personality and writings of Greek historians who, for somewhat different reasons, have suffered unmerited neglect. But the method pursued by the two essayists is not the same. Mr. Dakyns attempts to stimulate the interest of English readers in his hero by an elaborately finished and fully detailed portrait of the man as he conceives him. He studies Xenophon from many points of view, and raises a great number of incidental questions relating to biography in general, to the peculiar conditions of society at the close of the Peloponnesian War, to the Xenophontic view of Socrates, and to the ethico-religious feelings of the Greeks. Xenophon, for him, represents a type of Greek character which must have been common, and out of which were destined to emerge important Hellenistic factors in the world of thought prepared for Christianity, but which has been obscured by the superior brilliance of contemporary authors. He also pleads eloquently for the beauty and rarity of Xenophon's style. In this essay there is only too much matter, and it must be reckoned a misfortune for its author that he lacks a certain directness in the making of his points. All that he says bears the stamp of independent and original thinking. But the mode of presentation is not sufficiently obvious. Hasty readers and careless reviewers will not tolerate allusiveness, or take the trouble to adapt themselves to the idiosyncrasy of an author who has not won the right to impose upon their respect. Therefore this very remarkable and sympathetic endeavour to recompose Xenophon, as he lived and thought and felt and acted, fails, perhaps, to command as much attention as it merits. The case is very different with Mr. Strachan-Davidson's "Polybius." It might almost be said that he has carried simplicity of treatment and straightforwardness of style too far. Compared with its companions in *Hellenica*, this essay leaves an impression of thinness and unsubstantiality. Yet it is not uninteresting, and has the merit of realising for us the character of a man whose weighty services to history have not been duly recognised because he lacked the literary and artistic faculties. The position of Polybius, an Achaian exile, in the palace of the Scipios at Rome, is dramatically impressive. We could have wished for more elaborate working of this motive, and for fuller details on the part of his biographer.

It remains to describe the last essay in the book, written by Mr. F. W. H. Myers, on Greek Oracles. Readers who are acquainted with Mr. F. Myers' recent essays in criticism, especially with his study of Virgil, had their expectations highly raised

when they heard that he was going to treat of Delphi. Nor are [these expectations disappointed. His essay is rich in curious learning, fused and assimilated, and subdued to the control of a powerfully animated style. It contains passages of rare and unsought eloquence. It is enlivened with humour none the less attractive because dry and unobtrusive. It is adorned with translations in the heroic measure Mr. Myers has made his own. But what is most important, perhaps, in the article is the originality of the author's point of view. In an age prostrate before science, he warns us to suspend our judgment ere we decide against the evidences of supernatural agency afforded by such phenomena as those of the Greek oracles. The essay opens with a promise to apply the comparative method to the study of its special topic, and this promise is partly fulfilled. But Mr. Myers is too prudent to draw definite conclusions in the present state of knowledge; and his treatise, with its references, will remain an important contribution to the materials collected for the formation of a theory in the future.

In conclusion, a hope may be expressed that the prospect held out by the editor of another volume of *Hellenica* will be shortly realised. The volume meets a need in our present stage of culture, and is no less useful to the public than to students.

J. A. SYMONDS.

Della antica letteratura Catalana. Studii di Enrico Cardona. (Napoli: Furchheim.)

THESE essays on the language and literature of Catalonia are the work of a Neapolitan gentleman who claims his descent from the illustrious family of the Cardona, and more particularly from that chivalrous Remon Folch de Cardona who, in 1282, followed Peter III. of Aragon into Sicily. This personal consideration, as well as his own natural love of a country whence his forefathers sprang, has induced him, though a Neapolitan by birth and an Italian at heart, to collect and condense for the use of his own countrymen whatever information he could obtain on the "literary glories of Catalonia" and the adjoining provinces of Eastern Spain.

After discussing the somewhat conflicting opinions of Raynouard, Sismondi, Andrés, Camboulíu, and others on the language and literature of the Troubadours, Signor Cardona sets to work in the following manner:—In a brief first chapter he attempts to describe the political state of Spain from the earliest times down to the reign of Ferdinand of Aragon, who, by his marriage with Isabel of Castile in 1469, his conquest of Granada in 1492, and subsequent acquisition of Navarre, became sole master of the Iberian peninsula, with the single exception of Portugal. Not a word is there said by the author of the relations of Aragon with Italy and Provence during the Middle Ages, which might have formed a more appropriate introduction to his subject, although in a second chapter he gives us a rather diffuse and disconnected account of the French Troubadours, with short abstracts of their works.

With questions regarding the origin of the "Romanic languages," &c., Signor Cardona

does not profess to meddle; he carefully avoids any discussion on the subject, and prefers following a middle course. But in so doing he seems to adopt the erroneous conclusion of those writers who, mistaking the vernacular language of Catalonia for the written one imported by the Troubadours after the disastrous battle of Muret in 1213, consider them one and the same. That, however, is far from being the case. Though the literature of Provence and Languedoc was early introduced into Catalonia, and thence diffused through Eastern Spain, it does not follow that the language spoken on both sides of the Pyrenees was at any time the same. Take now a peasant from Barcelona, or Valencia, to Narbonne or any other town of Languedoc, nay, to Perpignan, once the capital of Roussillon before its dismemberment from the Spanish crown in 1653, and he will scarcely understand the *patois* still spoken in those localities.

It requires no great effort of mind to trace the origin and progress of Provençal literature in the North-eastern provinces of Spain from the beginning to the middle of the fifteenth century, when it is said to have become "Catalonian." The war of the "Albigenses"—a religious sect accused of heresy, but persecuted rather for ambitious political motives—the flight of the Troubadours to the friendly Court of Aragon, and other minor causes contributed efficiently to its establishment and successive development in those countries. Catalonian patriotism denies the fact. Bishop Amat and other writers go so far as to say that what is generally called "Provençal Literature" had its origin in Spain! But the simple fact of its having existed in Provence a full century before appears to us to decide the controversy, though we are willing to admit that a poetical spirit, not unlike that of the Troubadours, may have been established and spreading in Catalonia before the end of the twelfth century.

Chaps. iii, iv., and v. of the work have reference to the three distinct periods of Catalonian literature, properly speaking, from the beginning of the thirteenth to the middle of the fifteenth century, and constitute, as it were, the principal part of Signor Cardona's "Studii." In them he endeavours to trace the rise, progress, and successive development of that literature which, introduced from Provence, and spreading through Aragon and the Eastern provinces of Spain, retained for a time its original character till it came in contact with the more vigorous language and literature of the North-west, and ended by giving its tone to that of the consolidated Spanish monarchy.

This portion of Signor Cardona's work is evidently that upon which the greatest care and attention have been bestowed. Short biographical notices of the principal poets are given, as well as extracts from their works, mostly borrowed from Raynouard or from the more recent publication of the famous Carpentras "Cancionero." Generally speaking, though unprepared to admit some of the author's conclusions, we are willing to grant that his "Studii" have been written, as the Italians say, "con amore," though without sufficient knowledge of the subject. For in the first place he seems to be ignorant that

between the poetical language of the Provençal Troubadours and the vernacular of Catalonia, Valencia, and Mallorca such a difference exists as almost to favour Bishop Amat's absurd notions respecting the literature of his native province. The fact of Aragon—where the fugitive Troubadours of Provence first established themselves under the protection of Peter III., the grandson of the very monarch slain at the battle of Muret—having preserved no traces whatever of its language and literature does not appear to Signor Cardona worthy of his consideration. No attempt is otherwise made in his work to account for the discordance now existing between the Catalanian and its sister dialects of Valencia and the Balearic Islands—a subject which, having been amply discussed by critics born in those provinces, might have helped him considerably in his investigations, and led him to a better knowledge of the philological and literary questions he intended to solve.

That the language of Valencia and Majorca took its origin from that spoken in Catalonia admits of no doubt whatever. The conquest of those countries was exclusively achieved by James I. at the head of an army from Aragon and Catalonia, besides a host of Provençals, French, Italian, and even English adventurers anxious to join in so glorious and lucrative a crusade. But Eastern Spain, from Murcia up to Tortosa, was then almost entirely inhabited by Moors, whose language must necessarily have been mixed with that of the conquerors. This is the natural explanation of the no slight differences existing between the vernacular languages of Valencia and Mallorca, and their prototype the Catalanian. Indeed, it has been observed by critics that the dialects spoken in those localities are deeply impregnated with Oriental elements, and contain a much greater proportion of Semitic words than the Catalanian, perhaps as many as, if not more than, the Castilian and Portuguese. Most likely the slight differences to be observed in the classical language of the Troubadours, as cultivated in Catalonia, and the writings of Ramon Llull, Ausias March, Jaume Roig, Mossen Jordi de Sant Jordi, and others born at Valencia or in the Balearic Islands—the greater sweetness and semi-Oriental sentiment perceptible in the works of the latter—are due to no other cause than the natural infusion of the Arabic element into the language.

This theory has been recently propounded by more than one Spanish writer, and especially by Don Rafael Ferrer y Bignes in an essay which obtained the prize at the Floral Games in 1871. Following in the steps of Martin Viciyana, whose *Excelencias de la Lengua Valenciana* was first published in 1574, and has been twice reprinted since, Señor Ferrer decidedly calls "Valencian" the dialect, and "Valencians" the poets who, from the thirteenth century down to our days, flourished in that locality, and considers the vernacular language of his own native kingdom to differ essentially from that spoken in Catalonia; while he maintains that the Valencian school of poetry, though closely connected with that of Barcelona and immediately derived from it, attained the greater perfection of the two. The very same state-

ment has been made with regard to Majorca and the rest of the Balearic Islands by Dameto, Mut, and other historians, as well as by Bover, Rosselló, and Quadrado in more modern times, not one of whom, however, has been consulted by Signor Cardona. Indeed, we regret to say that the works of Feu and Milà at Barcelona, to say nothing of the more recent and comprehensive history of the "Catalonian Troubadours" by Balaguer, now in course of publication, and four volumes of which have already appeared, are completely ignored in these "Studii." No wonder, then, if Signor Cardona, having no other guides but Raynouard, Cambouliv, and Perticari, has, in our opinion, failed in his appreciation of a language and literature which he calls "Catalonian," but which ought rather to have been denominated "Provençal or Languedocian," as introduced in the adjoining provinces of North-eastern Spain. We lay stress on this point because, though we are ready to admit that the old literature of Catalonia owes its origin to the Troubadours, we cannot agree with some of the author's premisses. Most of the poets he mentions, such as the two Febrers (Jaume and Andreu), Ausias March, Mossen Jordi de Sant Jordi, Jaume Roig, Gaçull, Vinyoles, and many others, were not natives of the county of Barcelona, but were born in the Balearic Islands or in Valencia; and if the differences above alluded to as existing in the language and literature of the various localities on the Eastern coast of Spain are duly appreciated, the author was not justified in mixing them together.

We observe, likewise, little care in the spelling of proper names. Of the two Febrers (Jaume and Andreu), one of whom flourished in the thirteenth century, and the other in 1428 made a translation of the *Divina Commedia*, he makes only one poet named Febler—on what authority we are not informed. Ramon Llull is hardly recognisable under the Italian form of Il Lulli. "Guadiana"—the Roman *Ana*, to which the Arabic prefix *Guada* (river) has been added—is a river of Estremadura; and in Spain all names of rivers, whatever their termination, are of the masculine gender; Segura, Guadalmedina, Arga belong to that class, and cannot be constructed with the article *la*. Again, in the Life of James I. by Muntaner, which, with its Italian translation, fills nearly one half of the volume, we find several errors which, it is to be hoped, are mere misprints, for otherwise, if put to the author's account, they would counterbalance the merits of his work.

Such is our estimate of Signor Cardona's "Studii." Notwithstanding its shortcomings, the work may be useful to give his countrymen, the Neapolitans, an insight into Provençal literature and its affinities. That it was undertaken and prosecuted out of sheer patriotism he himself informs us in his Preface, as likewise that he could not procure the necessary books for his task. Like the writers of the sixteenth century, he seems very fond of addressing his readers, for in the first pages of his volume he says:—

"Shall I, gentle reader, be able to acquaint thee with new and important facts? New certainly not, That would be beyond my powers; im-

portant perhaps, accurate and conscientious decidedly."

Soon after, however, at the end of the third chapter (p. 67), he takes courage, and exclaims: "And now, reader, I hope that by this time thou art pleased and gratified. If I have not yet secured thy benevolent approbation, it seems to me as if I were now about to gain my point! Should it not be so, pray preserve me thy friendship, not only to the end of the book, but for ever after."

PASCUAL DE GAYANGOS.

CURRENT LITERATURE.

Campaigning in South Africa. By Capt. W. E. Montague, 94th Regiment, Author of "Claude Meadowleigh." (Blackwood.) The day after the news of the disaster of Isandhlwana reached this country the regiment in which Capt. Montague served was ordered to South Africa. The soldiers embarked full of enthusiasm, looking for speedy action and glory, but their expectations were damped by delays and long marches. It was two months from their landing at the Cape before they reached Zululand, and another month before they found the enemy. The book contains a brief account of the fight of Ulundi, but the reader is left in doubt whether this is Capt. Montague's or Mr. Forbes's, and, consequently, is unable to determine whether the author took part in that engagement or not. We are afraid the captain is now too late in the field to find many readers. If there remain any seeking for information they will find in his book a lively account of the people he mixed with and the country he marched through, though not in either case a favourable one. The chief characteristic of all classes is love of drink, and a shilling will be given for a glass of "square-face," the bane of the colony of Natal. Zululand is described thus:—

"The country was cursed with a fatal sameness reflecting itself on the imagination. Mile after mile was crossed; in front a low line of hill, beyond which you may expect a view over a fresh bit of country. It is miles away, and you rise in your stirrups to catch the welcome view, only to be disappointed; it is just another stretch of grass, interminable. Distant mountains there are, but they seldom get nearer, and when they do, dwindle dreadfully. Every valley is a network of dongas, and most of the hill-tops are paved with boulders." Capt. Montague found the South African colonies in a state of abject panic, which he personifies by the name of *General Funk*. This base general had considerable power over our own troops, who were scared by unfounded alarms on several occasions. We should be glad to think that the writer exaggerates; but his account of soldiers—*young lads half of them*—crowding under the wagons for safety from an imaginary foe, and pulled out by their officers, is too circumstantial, and is alone sufficient to condemn our present system, which fills the ranks with boys and forces the tried soldiers into retirement against their will.

MISS TWINING'S *Recollections of Workhouse Visiting and Management* (C. Kegan Paul and Co.) extend over five-and-twenty years, and happily grow brighter the nearer they approach the date of publication. To her own efforts much of the improvement that has taken place in the management of the metropolitan workhouses is due, and there is probably no house at the present time from which ladies, actuated by higher motives than curiosity, would be excluded. The late Mrs. Tait took great and personal interest in the work which Miss Twining set on foot, and in the diocese of London a tolerably efficient system of workhouse visiting by ladies has now been established. Many abuses have been removed and many

improvements introduced, but there are still some houses where, through the ignorance or parsimony of the guardians, the sick inmates are left to the sole care of the pauper women who act as nurses. Miss Twining, whose little book deserves wide circulation, pleads earnestly in favour of a higher class of guardians and superintendents, possessing education and administrative powers to fit them for their posts. The latter may readily be obtained, but in the metropolitan area there is still a strong repugnance shown on the part of those who have light and leisure to accept the position of parochial guardian. Undignified it may be, but Miss Twining has shown that it can be most beneficially exercised.

Hindu Tribes and Castes. Vol. II. By the Rev. M. A. Sherring. (Calcutta: Thacker and Spink; London: Trübner.) The first volume of Mr. Sherring's *Hindu Tribes and Castes* has been universally recognised as a work of the highest value. Like the account of Benares by the same author, it was founded upon a long and intelligent experience of the subject-matter at first hand. Few Englishmen know the people of the North-western Provinces so intimately as Mr. Sherring; still fewer would care to spend so much time and trouble upon unravelling the intricate web of their myriad ethnic sub-divisions. But we do not think that Mr. Sherring was well advised when he undertook to extend his enquiries over the rest of India. That country is so vast, and its teeming population so varied in characteristics, that its ethnology lies beyond the grasp of any single mind. Many monographs have been written upon certain provinces and districts; and of such monographs Mr. Sherring's first volume is perhaps the best. But the present volume does not pretend to be anything more than a compilation, entirely founded upon the published investigations of others. It is possible that the time may have already arrived when a compilation of this kind can be satisfactorily accomplished. But, unfortunately, Mr. Sherring has followed a method which is both perplexing to the reader and, at the same time, sterile of results. By adopting a classification according to provinces, he has prevented himself from accomplishing more than a simple enumeration of names, with many repetitions and not a few inaccuracies. Whereas, what is wanted is a grouping of tribes and races according to their ethnic characteristics, including among these characteristics the test of language. For example, the aboriginal tribe of Bhils is mentioned three or four times in this volume in connexion with the different provinces in which its scattered members are found; but the Bhils are nowhere treated as a whole. We have, in short, isolated remarks upon the Bhils by certain administrative officers who have come across this broken tribe; but about the origin of the Bhils, their affinities, and even their language, we do not hear a word. We regret not to be able to give a more favourable account of Mr. Sherring's work, for he has evidently expended upon it a great deal of trouble. In every case he has had recourse to the standard authorities, some of which are not readily accessible. But he has merely reproduced these authorities, without criticism and without transmuting them into fresh material by any process of comparison. In conclusion, what are we to say of the editorial negligence which sandwiches the remote territory of Coorg between two districts of Northern Bombay?

In a little volume of 156 pages, *A Short History of the Norman Conquest of England* (Clarendon Press Series), Mr. Freeman has retold the story which occupies five large volumes in its original form. It is just the thing that was wanted for young people. Mr.

Freeman's style is always clear, and it is something to have a school-book from a master of the subject of which it treats. Mr. Freeman expresses a hope that he may be able some day to tell the same story on a third and intermediate scale. There can be no doubt that the fulfilment of his wish will give very general satisfaction.

In *Charlemagne and the Carolingians* M. G. Masson has published separately from Guizot's *History of France* the three chapters relating to the great Emperor and his House.

A Short History of England in Chambers's educational course is a favourable specimen of the class to which it belongs. The author appears to have learned his subject from the best authorities, and to have kept himself clear from the pitfalls into which writers of school-books are apt to stumble. He has also succeeded in making his work as interesting as it is possible to do on so small a scale.

Recollections of Travel in New Zealand and Australia. By James Coutts Crawford. (Trübner and Co.) Mr. Crawford is singularly well qualified to write about New Zealand. He was present when the first settlers arrived at Wellington in 1839, he filled the office of resident magistrate there for twelve years and a-half, he was for seven years a member of the Legislative Council, and it was only in the course of last year that he finally quitted the colony. He is evidently a man of observation and ability, and his style is easy and agreeable. The greater part of the book consists of various tours in the two islands, most of them made within the last twenty years, and we cannot help thinking that, however acceptable these may be in their present form to the New Zealander, they might, in the interest of the English reader, have been somewhat condensed without diminishing the information they contain. Mr. Crawford travelled also in New South Wales, Victoria, and South Australia, and his comparisons between these colonies and New Zealand are particularly interesting. He gives the palm to New Zealand in almost every particular. He observed among the Australians a remarkable ignorance of New Zealand, equal, he says,

"to that which the French display of England. Of course, many Australians have been in New Zealand and know all about it, but to the general mind it is a small colony of no great importance." "There is not an inkling of the idea that in another ten or twenty years New Zealand will be ahead, not of Australia, for that is a very large country, but of any single colony of Australia, such as Victoria."

In one respect Australia beats New Zealand, and that is the vigour of its vegetation.

"The Australian trees seem, when planted in New Zealand, to grow there more vigorously and rapidly than in their native country, whereas New Zealand plants in Australia and Tasmania look as if they suffered from want of moisture."

New Zealand, he tells us in another place, "possesses magnificent forests, but its trees have this peculiarity—that practically they can hardly be used for replacing the timber which is used or destroyed. Planted out by man, these trees either grow very slowly or not at all, and, in consequence, plantations are generally formed of European, American, Himalayan, or Australian trees."

This leads to the diminution and, in some cases, destruction of the native fauna and flora of New Zealand by foreign importations. It is only incidentally that Mr. Crawford touches on this subject. He conjectures that possibly the flora of New Zealand is of an ancient period, and has nearly completed its term of natural life. No doubt there is a very rapid and extensive change going on, which, however valuable economically, is deeply distressing to the true naturalist.

The author's observations on colonial politics, progress, and prospects are well worthy of consideration. He forcibly illustrates the absurdity of communism by the example of the Maoris. Mr. Crawford returned from New Zealand to England, as many hundreds have before him, by way of San Francisco, Salt Lake City, Chicago, and New York. He has managed to give both freshness and originality to this well-trodden route, and his narrative of his journey is really charming. The book is nicely illustrated.

THE publication of the sixth volume of the *History of France*, which has recently appeared in an English dress (Sampson Low and Co.), is not likely to do credit to M. Guizot's name. It seems to have been produced by his daughter, M^{me}. de Witt, out of notes taken of M. Guizot's conversations and instruction. It is difficult to suppose that M. Guizot can, in any real sense, have been the originator of the book. The whole subject of the French Revolution, of which this volume treats, is handled in a weak way, which would be impossible for a real historian. One example will suffice, about which no possible controversy can arise. Friends and adversaries of the Revolution have all been of opinion that its excesses were at least to some extent due to the terror engendered by the invasion. A writer need not have a tithe of Mr. Carlyle's powers to discern that no history of the Revolution can be worth a rush which does not dwell on this connexion of cause and effect. M^{me}. de Witt carefully contents herself with casually mentioning the invasion when it was a burning reality pressed into the maddened brain of Paris, and coolly relegates the whole subject of the war to a future chapter.

Plain Living and High Thinking. By W. H. Davenport Adams. (Hogg.) Mr. Adams from some remarks in his Preface seems to have an unpleasant anticipation of his critics. For our part we do not intend to say anything that can gall him. His book is a kind of improved Todd's *Student's Guide*, with less liveliness than that funny book, but with the addition of a careful survey of the whole of English literature intended to direct the self-cultivator. We believe—odd as it may seem to those who have had better opportunities of education—that books of this kind do here and there exercise a useful influence, and the fact of such exercise is a fully sufficient excuse for their production.

Glimpses through the Cannon Smoke. By Archibald Forbes. (Routledge.) Mr. Archibald Forbes bashfully apologises for his title, and perhaps it is a little neo-leonine, as Mr. Matthew Arnold might say. But the sketches which the book contains, and which Mr. Forbes has reprinted from divers periodicals, are quite worthy of the reputation he has achieved as a dashing and picturesque describer of stirring scenes. The military ones are, as we should have expected, the best, but not a few of the others show that Mr. Forbes's pen is at home even if the cannon smoke is not curling gracefully about the writer. The best testimony that can be given to the value of the book is that, though it is obvious that the various sketches and stories it contains were written for a merely ephemeral purpose and some time ago, they are quite readable in their book-form, which is a good deal more than can be said of most newspaper "copy." The book is a capital one for railway reading, for the seaside, or for any idle moments that require to be beguiled with something not too unlike literature.

Cabinet Poems. By E. H. Munday. (Philadelphia: Lippincott.) Mr. Munday hopes that the handsome dress of this volume may introduce it to the notice of lovers of fine books, and (though its finery is not quite according to

knowledge) it is certainly a very handsome volume, with enormous margins, rubricated ornaments, and the thickest of dead-white paper. Unluckily, we can say no more for it. We cannot think that either Europe or America wants a cabinet poet to enrich literature with such lines as

"Pardon along the line is sent
And blessings greet the president ;"

or as

"The youth is borne from battle's brunt
With seven bullets in his front."

Comment on this last couplet would be superfluous.

Antiope: a Tragedy. (C. Kegan Paul and Co.) The author of *Antiope* has evidently been a very diligent student of *Atalanta* and of *Erechtheus*. Mr. Swinburne's bold choric rhythms are followed, unfortunately, with but a halting foot. Now, such resurrections of the antique must be either wholly admirable or more or less intolerable. *Antiope* is not wholly admirable.

Imaginary Loves. By John Harrison. (Birmingham: Cornish.) Mr. Harrison's poems are few and of an unpretentious kind. Moreover, some of them show genuine feeling and a command of the simpler metres. We are sorry to see that he has spent most of his labour on an imitation of Mr. Tennyson's somewhat namby-pamby and now long abandoned fashion of village idyll writing. *Martha* is simply a variation on *Dora*, and the merits of the original certainly do not excuse its selection as a model.

Echoes from the Orient, &c. By Edward King. (C. Kegan Paul and Co.) Mr. King is an ardent admirer of the subject populations of the Balkan Peninsula, and his *Echoes from the Orient* are principally devoted to eulogies of their virtues and pictures of their life. "An Idyll among the Rocks" has some narrative merit. The miscellaneous poems, however, seem to us to reach a higher poetical level, which is perhaps surprising. The first, some verses "On a Pétroleuse," owes Mr. Browning royalty, but is very fair; "Birds that Flit by Ocean's Rim," a short song, has some of the simplicity and suggestiveness of thought the missing of which is the fault of modern song-writing; and "A Song of the Soul," though ambitious, has merits. But when Mr. King remarks, anent a certain too well-known performance of Mr. H. M. Stanley's,

"On green Bambireh's shore
The savage sought to bathe his hands in gore,"
has he not exceeded poetical licence in his confusion of the parts of the actual drama?

The New Nation. By John Morris. (London: John Morris, 29 Paternoster Row.) The Anglo-Israelites have at last found a formidable opponent and rival. In five large volumes Mr. Morris preaches a new gospel, the sum and substance of which is that the children of Ham are the really chosen people. Their descendants and kinsmen can be detected by a mark on the hams which is minutely described in the last volume. The children of Shem, and more especially the Israelites, have been the outcasts of humanity; they, and not the Hamites, were the inventors of idolatry and of all that is vile in religious, social, and political life. To their "dirty skins" are due most of the worst diseases that plague mankind. The Old Testament is indeed historical, with the exception of the story of the Fall, which is a fraudulent forgery; but it is irreligious, false, and immoral, the source of little else than that which is criminal and cruel. The New Testament is no better. Christ never existed, and consequently the Crucifixion is a fable; he is merely a reflection of the Egyptian Horus. The sayings ascribed to him are a mere chance medley of plagiarisms

from more ancient authors, and the doctrines associated with his name are sometimes positively mischievous. Miracles are impossible; the whole of the Christian theory has been built on the forgery at the beginning of Genesis; imperfection is a necessary part of man's existence; and the devil is a myth. In fact, Christianity was invented at Alexandria, and is an outgrowth and *réchauffé* of Egyptian idolatry. This Egyptian idolatry, however, was no invention of the Egyptians themselves. It was due to the Israelites, after the tricky usurpation of Joseph and Benjamin. The gods of Egypt and the rest of the world are the personages of the Old Testament, Horus is Gera, and Moses is Typhon. The aid of etymology is invoked in support of these assertions. More than forty languages are used for the purpose, and the special scholars who have devoted their lives to the study of them will be surprised at the strange discoveries it has been granted to an "outsider" to make. Mr. Morris will probably succeed in founding a sect as numerous as the worshippers of the Great Pyramid or the finders of the lost tribes, but we fear it will not include any of the unregenerate students of anthropology and comparative philology.

Maleisch-Hollandsch-Atjehsche Woordenlijst. By P. Arriëns. (Amsterdam: de Bussy.) We can heartily recommend this vocabulary of Malay, Dutch, and Acheh, which is well printed and arranged. It enables the reader to see at a glance the relation existing between the so-called Malay and the Acheh dialect.

CHANT ROYAL.

(Translated from the Provençal of Pierre Goudelin, 1579-1649.)

LIRIS, the shepherdess, when dawn is bright,
Laces her bodice with its loops a-pair,
While that the sun upon a neighbouring height
Has doffed his cap and combs his yellow hair.
Then to her garden-plot she takes her way
To see if what she sowed doth sprout to-day,
And waters in the box-set garden-close
The pansy, marigold, and fragrant rose;
But most she seeks with gentle hand to bring—
She that is fain of every flower that grows—
The violet of March that comes with Spring.

As proud as is a queen in her delight,
Now, all the swains that to the pastures fare
With posies rare their shepherd-crooks bedight,
Liris can face with gay, triumphant air.
No longer in the house will she delay,
But on her flower a hundred kisses lay—
Her flocks attending her in measured rows—
And wend her steps to where Janonti goes
Tortured by love, in lonely suffering,
And to her shepherd her sweet prize disclose,
The violet of March that comes with Spring.

"Ah, lovely Maid!" he saith, "and exquisite,
I languish for thy beams, my only Fair;
For thee the heavens are in most sorry plight,
Since earth alone two shining suns doth bear.
My lover's knot, my gilliflower of May,
My manchet-bread, my curds, my honey-ray!
Draw near to me and all my heart compose,
O lovely face, whence Love in ambush throws
The golden darts that right and left take wing!
Let me respire, where thy sweet bosom glows,
The violet of March that comes with Spring."

In dalliance thus they many a song indite,
And ever tend their flocks with watchful care;
The lambs that gaily gambol in their sight
With frisk and bleat a busy bee do scare,
And head to head their little horns essay,
And tread the flowers, while pipe and tabor play.
With poison-prick, the cause of many woes,
Dame bee upsprings to dart it in their nose!
But, when she sees fair Liris, sheathes her sting,
And just one kiss withouten sound bestows
On violet of March that comes with Spring.

The flower that blooms upon so fair a wight
Calls to the birds that they her rapture share;
The thrush her praises sings with trills aright,
The finch likewise, and Philomela rare,

Whose *dur, dur, dur*, from out the leafy spray
Makes Dian glad and sportive Flora gay;
A frolic zephyr there all freely blows,
And bathes itself where silver dews repose;
So fain is nature every gift to fling
To grace the spot where those chaste breasts enlose
The violet of March that comes with Spring.

Allegory.

In lovely Liris France we here portray,
The pride of earth from hence to far Cathay;
And Spring is peace who knits the hearts of foes
In summer climes or in the midst of snows;
And He, great Louis, Mars inspired, our King,
'Neath whom the realm its ancient beauty knows—
The violet of March that comes with Spring.

EMILIE MARZIALS.

NOTES AND NEWS.

MR. J. SPENCER CURWEN has in the press, nearly ready for publication, a volume of *Studies in Worship Music*, on which he has been engaged for several years. The *Studies* bear chiefly on congregational singing. The first part of the book is historical, and relates the growth of the old parochial psalmody of the Church of England and of Methodist, Independent, Baptist, New England, and Presbyterian psalmody. The second part is practical, and includes chapters on the use of the organ, the harmonium, and the American organ in accompanying the service; on chanting; on the style of harmony suited for congregational music; on the rhythm and notation of hymn tunes; on the old fugal tunes; on the training of boys' voices; on the training of congregations; and on the argument for congregational singing. The third part is descriptive, and includes some eighteen sketches of services of every kind in London. The work of Mr. E. J. Hopkins at the Temple Church; Mr. W. H. Monk at St. Matthias, Stoke Newington; the late Mr. Henry Smart at St. Pancras; Dr. Allon at Islington; Mr. Barnby at St. Anne's, Soho, is described, as well as the service-music of the Jews, Roman Catholics (Brompton Oratory), Catholic Apostolic Church (Gordon Square), and many others. The volume is designed as a handbook for church musicians, especially for those working for congregational music.

THE Turin publishers, Roux e Favale, are about to bring out a volume entitled *Politica Segreta Italiana (1863-1870)*. It is chiefly composed of correspondence with Mazzini and other leaders, and the first chapter, entitled "Victor Emmanuel and Joseph Mazzini," contains a remarkable series of letters exchanged between the King of Italy and the head of the Republican party on the subject of the liberation of Venice. A Roman paper, *Il Capitan Fracasso*, gives this chapter *in extenso* in its issue of July 18.

MR. FURNIVALL has paid the last of his Chaucer-Society visits to the famous MS. Gg. 4. 27, in the Cambridge University Library. For thirteen years has the society's text-work gone on, and now, with the fifth book of the *Troilus*, all is done, save the reprint of the Harleian MS. (7334) of *The Canterbury Tales*. Prof. Corson's Index to *The Canterbury Tales* is in the printer's hands. Miss Marshall's and Miss Porter's Rhyme-Index to the Minor Poems is far advanced. Autotypes of the Campsall MS. of the *Troilus* and Shirley's of the *A B C* are ready. Dr. Jusserand's and Prof. Skeat's Essays are in the press. Five more years' subscriptions will probably clear this and Mr. Selby's Chaucer Life-Record work, and then will come the Chaucer Concordance. Mr. Furnivall's address for the next five weeks will be Castell Farm, Beddgelert, North Wales.

WE understand that, encouraged by the reception given to his former book, Mr. J. R.

Blakiston intends to follow up *Glimpses of the Globe* with a work of similar size and character dealing only with the mother country, which Messrs. Griffith and Farran will publish immediately. It will be entitled *Glimpses of England*, and, like *Glimpses of the Globe*, is intended as a geographical reading-book.

MARSHAL BUGEAUD's opinion of the qualities of British infantry has passed into a proverb. It will interest many to learn that a Memoir of the Marshal, by le Comte d'Ideville, based on unpublished documents and his private correspondence, will be published at the close of the year by Messrs. Firmin-Didot.

MR. ALEXANDER W. THAYER, United States consul at Trieste, is engaged in completing the third and last volume of his *Life of Beethoven*, which will be published before the close of the present year. The work appears originally in German, but Mr. Thayer intends to prepare an English version of it.

SIGNOR ANTONIO FARINELLI has been appointed to the vacant Professorship of Italian in University College, London.

THE *Publishers' Weekly* calls attention to the publication by Messrs. Jas. R. Osgood and Co. of M. Renan's Hibbert Lectures as a remarkable piece of quick book-making. Mr. Osgood obtained the French copy on a Thursday. He at once made up his mind to bring out the book ahead of all American competitors. He called on Mr. Clement, the author of *Artists of the Nineteenth Century*, who promised him the translation of the lecture on Marcus Aurelius for Friday morning, and then assured him that the whole copy should be ready for the printer on Monday. The MS. was in hand when Monday came, and Rand, Avery and Co. had the book printed, stereotyped, folded, and ready for the binder on Wednesday. On Thursday, at five p.m., the edition was ready for the market, and a book of 169 pages 16mo, with workmanship that bears no marks of haste, was beginning to go out by mail and express to all parts of the country. Three weeks is the time usually taken for a book of this size, and even that is counted rapid work.

MESSRS. HARPER AND BROS., of New York, have in the press a *History of the Coloured Race in America from 1822 to 1880*, by the Hon. George W. Williams, of Ohio. Messrs. A. S. Barnes and Co. are to publish a campaign *Life of General Garfield*, by Major J. M. Bundy.

THE *Revue Critique* announces a reprint, under the editorship of M. A. Hellot, of the Second Part of Guillaume Le Talleur's *Chroniques de Normandie*, which includes the years 1223-1450, and comprises three different works—(1) from 1223 to the death of Charles VI.; (2) from 1422 to 1444; (3) *Le Recouvrement de Normandie*, by the herald Berry.

WE take the following items from the *Revue Critique*:—The *Correspondence of the Friends of the Marquise de Balleroy (1704-1724)*, from MSS. in the Mazarine Library, will be published immediately. F. Bollig is engaged on an edition of the Samaritan prayers and hymns, from a MS. in the library of the Vatican, which is the oldest and most perfect existing in any European library. Prof. Dozy is preparing a new edition of his *Researches on the History of Spain in the Middle Ages*. The Archbishop of Zante has just published a volume on the history of the island, from the earliest times to the present day, its literature, state of education, &c. M. Polia, deputy for Corfu, has just published the third instalment of his translation of the *Odyssey*.

THE next two Shakspeare Quarto facsimiles in Mr. Griggs's series will be *Loves Labors Lost*, 1598, and the first or Roberts Quarto of *The Merchant of Venice* (1600), both with Forewords

by Mr. Furnivall. They will be out next month, as the Forewords are passed for press and the plays are on the stone. The Duke of Devonshire has kindly promised the loan of his copy of the Heyes Quarto of *The Merchant of Venice* to be photographed, so that its facsimile will be ready in September. Meantime, Mr. P. A. Daniel has in hand the Quarto of *The Merry Wives*, of which Mr. Alfred H. Huth—carrying out his father's promise to Mr. Furnivall—has kindly lent his copy to Mr. Griggs, to make good the wanting and faulty leaves in the Duke's copy. Mr. Huth has also lent his Quarto of the *Rape of Lucrece*, 1594, and that is now photographing. *The Venus and Adonis* has been already taken at the Bodleian.

OTHER Quarto facsimiles now in hand are the first two of *Lear*, with Forewords by Mr. T. Alfred Spalding, and those of the First and Second Parts of *Henry IV.*, by Mr. Herbert A. Evans. Photographs have also been secured of *Richard II.*, 1597, 1608; *Richard III.*, 1597; *Much Ado*, 1600; *Henry V.*, 1608; *Othello*, 1622; *Romeo and Juliet*, 1599; *Troilus and Cressida* (the prefaced copy), 1609; and *The Whole Contention*. The whole series will be completed, it is hoped, by the end of next year. As the texts are a necessity for Mr. Furnivall's edition of Shakspeare in old spelling, both he and Mr. Griggs are anxious to have them all out speedily.

UNIVERSITY COLLEGE, London, has just received a gift of engineering scholarships (of the value of £150 per annum) from the Gilchrist Trustees. Two entrance scholarships will be offered this year, and the examination will commence on September 28.

THE Rev. T. R. Wade, an agent of the Church Missionary Society in Kashmir, has just completed the translation of the New Testament into the difficult and little-known Kashmiri language. He has now begun to translate the Book of Common Prayer, and has also made some progress with a grammar.

THE well-known publisher, Nicole Zanichelli, of Bologna, announces a new "Library of Italian Classics," comprehending works of every period of Italian literature. Each will be published as nearly as possible in its original form, and accompanied by a critical commentary. The volumes will be of 16mo size and in Elzevir type. Each work will be sold separately, and modern and ancient authors will appear alternately. A directing committee composed of Profs. Ascoli, Bartoli, Carducci, Comparetti, d'Ancona, Flechia, Monaci, Mussafia, and Racica will select the works for this series. The following volumes are already in the press:—*Le Odi di Giuseppe Parini*, annotated by Filippo Salveraglio; *Poesie Metriche Italiane*, collected by Giosuè Carducci; *I Fioretti di S. Francesco*, edited by L. Manzoni; vol. i. of a *Raccolta di Canzoni a Ballo*, from the thirteenth to the fifteenth century, arranged by Giosuè Carducci; *Gli Amori di Dafne e Cloe*, Caro's version, arranged by U. Brilli; *Rime di Bonagiunta Urbiciani di Lucca*, edited by S. Pieri; *Scelta di antichi Cantori*, prepared by E. Monaci and S. Morpurgo; *Gli Amori ed altre Poesie di Ludovico Savioli*, edited by L. Lodi; *Il Poeta di Teatro e gli Epigrammi di Filippo Pananti*, edited by C. Ricci; *La Vita Nuova e Rime di Dante Alighieri*, edited by Alessandro d'Ancona; *Fiabe di Carlo Gozzi*, edited by Giosuè Carducci; *Epistolario di Vincenzo Monti*, edited by G. Rocchi; *Rime di Antonio detto il Pistoia*, edited by S. Ferrari; *Lettere di Alessandro Tassoni*, edited by T. Casini; *Scritti minori in Prosa ed in Rima di Luigi Pulci*, edited by Giosuè Carducci; *Le Commedie di Francesco d'Ambr.*, edited by Alessandro d'Ancona; *Le Rime di Guido Guinicelli*, newly annotated and edited by A. Bagagnoni and T. Casini.

MAGAZINES AND REVIEWS.

THE amount of original matter—that is to say, speaking more correctly, the amount of articles of permanent interest as distinguished from mere *comptes-rendus* of contemporary work—in the July number of *Le Livre* is much smaller than we should like to see; but what there is is of considerable value. There are but two papers of this kind—an instalment of the late M. Honoré Bonhomme's study of the less-known fairy-tale writers of the late seventeenth and early eighteenth century, and a long and very attractive paper by M. Jules Adeline. This deals with a MS. book of emblems of the sixteenth century written by a Dutchman in London and fully illustrated. The subject is patience, or rather endurance, and all sorts of types of that useful virtue or vice are given. Two of the illustrations are reproduced here in facsimile, and show, with something of the usual qualities of Dutch caricature, much originality of conception and considerable freedom of drawing. Several other reproductions of the cuts are given in the text—among others, a very interesting representation of the "Skimmington" familiar to all students of English manners and to all readers of *Hudibras*. George Hoffnagel, if he really wrote and drew in London, could have had no lack of models for this illustration of the woes to which too much patience may bring a husband. But it is odd that both M. Adeline and a former commentator seem to have been ignorant that what they call the *bizarre costume* is English and go to Spain for their parallels. In every respect this paper is well worthy of the design of the periodical, but, as we have already hinted, it has to do rather unfairly hard duty.

THE *Revista Contemporanea* of July 15 opens with a description of a "Libro de Caja," a manual of commercial book-keeping published in 1590. The article is by Dr. Thebussem, who gives some bibliographical details of similar books in Spanish, besides extracts of interest. "Recuerdos de Italia," by D. M. Vergara, is an enthusiastic account of the present state of art in Italy. An article by D. Manuel Sanchez, "Los neo-ultramontanos Franceses y el Conde de Chambord," and the subsequent "Crónica Política, interior," combat the views of those for whom Henri V. is too liberal. Don José Rodríguez begins a promising series of papers on the "Fundamental Principles of Chemical Mechanics." Sanchez Mignel, in a letter to Dr. Schuchardt, describes the work of the Ateneo of Madrid during the session 1879-80. He complains of the too abstract character of the discussions and of the neglect of science as compared with former years. Oratory and literature alone are in a flourishing condition.

In the first number of a new tri-monthly serial, *Euskal-Erria*, Don José Mauterola apologises for the delay of the third series of the *Cancionero Basco*, and promises it for the month of August, with an extensive "Vocabulario basco-castellano-francés."

La Revue de Droit International, tome xii., No. iii., which has recently appeared, has several articles of general and practical interest. M. Louis Renault, Professor of International Law at the Ecole des Sciences Politiques at Paris, has contributed a paper on the International Protection of Telegraphic Sea-Cables. The substance of this paper was a report presented by M. Renault to the Institute of International Law at its last session in Brussels, when the Institute adopted two resolutions:—(1) That it is desirable that the different States should declare the destruction or deterioration of telegraphic cables under the high seas to be an offence against the law of nations; (2) That the public vessels of all nations should be entitled to capture all persons so

offending, and to hand them over to the justice of their own country. The discussion before the Institute has been fully reported in the *Annuaire de l'Institut* for 1879-80, which has just been published by Muquardt at Brussels. The Institute adopted two further resolutions applicable to telegraphic sea-cables in time of war:—(1) That a telegraphic sea-cable connecting two neutral States should be inviolable; (2) That where the interruption of a telegraphic sea-cable is indispensable in time of war, the destruction of it should be limited as much as possible, and it should be restored as soon as the cessation of hostilities will allow. Prof. Bluntschli has supplied a second instalment of his comprehensive survey of the provisions of the Treaty of Berlin, and passes in review the changes effected in the international status of Montenegro and of Servia. He notes the observation of Prince Bismarck that a province separated from a State is not thereby released from the treaty engagements previously contracted by the State, and that the anomalies of the consular jurisdiction are still maintained in Servia and Roumania, as a precaution against an imperfect administration of justice by the tribunals of the newly emancipated States. Mr. Westlake, Q.C., resumes his discussion with Prof. Martens, and maintains that the right of the Porte to exclude foreign ships of war from entering the canal of Constantinople, as recognised by the European Powers prior to and under the provisions of the Treaty of Paris of 1856, is only operative when the Porte is in a state of peace, and that the Porte was in a state of war when the British fleet entered the Dardanelles on February 13, 1878. Some interesting articles follow on the conflicts of national character as regards matrimonial right from the pen of Prof. Lehr, of Lausanne, and of Prof. Arntz, of Brussels, the latter of whom advocates the immutability of conjugal right, notwithstanding change of domicile. Advocate Martin, of Geneva, gives an account of the alterations in the law of naturalisation and of expatriation recently introduced in Switzerland by the Federal Ordinance of July 3, 1876. A short account is next given of the seventeenth annual meeting of Swiss jurists held at Bale in September 1879, under the presidency of Prof. Gustave Koenig, of the University of Berne. A chronicle of recent legislation in Austria-Hungary, Great Britain, and Greece concludes the Review, to which is subjoined a bibliography of the more important law treatises published during the past year.

THE ORATORY LATIN PLAY.

THE performance of a Latin play at the Oratory School, Birmingham, seems to have taken many people by surprise. Though it was well known that Cardinal Newman had always taken an active interest in the studies of the school under his care, few beyond the circle of the pupils and their friends had ever thought of him as a great lover of the ancient drama and a strong advocate of the acting once a year of a Latin play both as an aid to classical study and as a means of culture. However, it is now nearly twenty years since Dr. Newman printed "in usum puerorum" the *Aulularia* of Plautus, the *Phormio* and *Andria* of Terence, and the *Pincerna* "ex Terentio." The name of the last (the play of this year), though familiar to old pupils of the Oratory, puzzled those strangers who, like ourselves, did not at once conjecture that it might be the *Eunuchus*. The *Pincerna* is the *Eunuchus* of Terence in a new setting. The difficulty of adapting the original without spoiling the plot has been very skilfully and very simply overcome. Thais, from a courtesan, becomes a rich young Rhodian widow, to whom the rivals, Phaedria and Thraso,

make honourable love. One of the presents of Phaedria to Thais is the "Pincerna," or cup-bearer, who gives its name to the play. Lastly, Chaerea is made to elope with Pamphila. These changes, which are all that the adapter has made, leave the plot, with all its wit and fun, untouched, while at the same time they raise the whole play to a higher moral level. It is remarkable that La Fontaine, whose version of the *Eunuchus* is noticed by Colman, had hit upon the same expedient as Cardinal Newman with regard to the character of Thais; but the Cardinal's conception was actually suggested to him, not by the Thais of La Fontaine, but by Trollope's Mrs. Greenow, the thoughtful, kindly, and liberal widow who has yet enough of the clever flirt in her character to play off successfully one against the other her rival lovers. The Cardinal was well aware that on the one hand his new Thais, and on the other the "audacity" of Chaerea, both needed some defence; and he thought that the first was justified by the character which she bears in the original, while the second he has skilfully excused by a reference to Spartan wooers and the Sabine rape:—

"Quod si spem Thaidis audax rescet Chaerea,
Modo ambiendi sponsam non satis Attico,
At Sparta tales genuit virginum procos,
Et vi Sabinas petiit Roma conjuges."

(Prologue.)

It is true that the honourable widow of ancient times would not have been seen so much abroad; but on the other hand the Thais of Terence is better than she seems, and it is her own complaint that people will judge her, not by her merits, but by the company she keeps.

"Me miseram, forsan hic mihi parvam habet fidem,
Atque ex aliarum ingenii nunc me iudicet."

To distinguish the version of Cardinal Newman from that of La Fontaine, we should say that the second was an expurgated, the first a transformed, *Eunuchus*. Much has been said, and with some justice, against mere expurgation; but there is a difference between this clumsy expedient—the tradition of girls' schools—and that breathing of a new conception into an old form which effectually raises the pupil's mind into a higher moral atmosphere. Why should we lose an ancient play, full of beauty and wit, merely because we cannot present it to our schoolboys just as it stands?

The acting of the play has been criticised so fully elsewhere that we need not now go into details. First of all, there was no part which was not well sustained. Each actor seemed to have seized firmly the conception of his own, and to realise very justly its bearing on all the rest. This gave to the whole performance a unity as well as an effectiveness which made it a living picture; and the effectiveness was increased by the spirit and intelligence with which the boys brought out the good points, whether of wit or of humour, in which the play abounds. Phaedria, indeed, had a hard task before him when he stepped upon the stage, for a schoolboy is not the best material out of which to dramatise the distressed lover; but he succeeded very well even in the most emotional passage, when, with a sad heart, he goes into his exile of three days from Thais. She, on the other hand, was graceful and clever, but withal kindly and tender; and the voice and manner of the actor, added to the lady's dress, made the illusion perfect. Again, Parmeno, with his shrewd sense and helpful versatility, was an excellent contrast to his helpless, lovesick master, and caused no small amusement to the audience by the aptness and humour of his by-play. When the woful Phaedria hopes that he may be able to stay away from Thais "totum triduum"—"Hei, univorsum triduum!" exclaims Parmeno, with an expression of mock surprise which brings down hearty cheers. So,

too, when Gnatho appeared on the scene, and Parmeno kept making his quiet sarcastic hits at him, the audience felt that every word told. Gnatho himself was one of the best examples of the intelligence and spirit with which the play was acted. A quite young boy, as the Gnatho was, could not look the sleek and portly parasite ("viden' quae habitudo corporis!") that of course we expect; but certainly he personated, with a cleverness and self-possession which surprised us, the courtier-like hanger-on who establishes an easy superiority over the pompous fool his master, now wheedling him with flattery, now traducing him behind his back. Few things in the play were more deservedly applauded than the witty turn which he gave to the closing scene, when he gets first himself and then his master introduced into Phaedria's circle.

"At ego pro isto, Phaedria et tu Chaerea,
Hunc comedendum et cibendum vobis propino."

The humorous situations of the play had full justice done them. Chremes was applauded with unusual heartiness when he came staggering on the scene after the too jovial supper, and now just finds out that he is actually drunk.

"Attat data hercle verba mihi sunt: vicit vinum
quod bibi,

Ac dum adcubabam, quam videbar mihi pulchre
esse sobrius!

Postquam surrexi, neque pes neque mens satis
suum officium facit."

Still more amusing was his stentorian "prohibebo, inquam!" when afterwards, from the safe retreat of Thais' window, he threatens the ragged army. Pythias, too (one of the younger boys), overflowed with fun, and seemed to the audience almost to forget himself in his part.

A very marked feature of the performance was the Italian pronunciation of the Latin, which was given with great clearness and accuracy. Sometimes, perhaps, certain actors erred on the side of slowness. This fault, however, was a good one, and was counterbalanced by the natural gesture and easy bearing which so much charmed the audience, and which kept the longest speech from dragging. The costumes (with perhaps one exception) were correct as well as rich; and an appropriate scene, painted many years ago, had been tastefully retouched. On the whole, we must confess that what faults might be found in the performance were well concealed by its merits, and we cannot but congratulate the Cardinal as well as the boys of the Oratory School on the revival of their annual Latin play.

SELECTED BOOKS.

GENERAL LITERATURE.

- HARTMANN, A. Das Oberammergau's Passionsspiel in seiner ältesten Gestalt. Leipzig: Breitkopf & Härtel. 6 M.
OVERBECK, F. Zur Geschichte d. Kanons. Chemnitz: Schmeitzner. 10 M.
ROSA, C. Della Vita e delle Opere di Giacomo Leopardi. Ancona. L. 2.

THEOLOGY, ETC.

- LIPSJUS, R. A. Die Edessische Abgar-Sage kritisch untersucht. Braunschweig: Schwetschke. 2 M. 40 Pf.
SCHULTZ, F. v. Die Geschichte der Quellen u. Literatur d. evangelischen Kirchenrechts in Deutschland u. Oesterreich u. die evangel. Kirchenrechtsschriftsteller. Stuttgart: Enke. 10 M.
WEISS, H. David u. seine Zeit. Münster: Theissing. 4 M.

HISTORY, ETC.

- BEKKER, E. J. Das Recht d. Besitzes bei den Römern. Leipzig: Breitkopf & Härtel. 5 M.
PEJACEVICH, J. Peter Frhr. v. Parchevich, Erzbischof v. Martianopol etc. (1612-74). Wien: Gerold's Sohn. 5 M.
RITTER, M. Politik u. Geschichte der Union zur Zeit d. Ausganges Rudolfs II. u. der Anfänge d. Kaiser Matthias. München: Franz. 2 M. 60 Pf.
ROLAND, R. De l'Esprit du Droit criminel aux différentes Epoques. Paris: Rousseau. 8 fr.

PHYSICAL SCIENCE.

- BITTNER, A., M. NEUMAYER u. F. TELLER. Ueberblick üb. die geologischen Verhältnisse e. Theiles der ägäischen Küstenländer. Wien: Gerold's Sohn. 6 M.

PHILOLOGY.

- BIBLIOTHEK indogermanischer Grammatiken. 3. Bd. Leipzig: Breitkopf & Härtel. 9 M. 50 Pf.
 DERCKE, W. Etruskische Forschungen. 4. Hft. Das Templum v. Placenza. Stuttgart: Heitz. 5 M.
 KOPP, H. Aurea catena Homeri. Braunschweig: Vieweg. 2 M.
 LEVY, E. Guilhem Figuera, e. provençalischer Troubadour. Berlin: Mayer & Müller. 2 M. 50 Pf.
 MIKLOSICH, F. Ueb. die Mundarten u. die Wanderungen der Zigeuner Europas. XI. Wien: Gerold's Sohn. 2 M. 50 Pf.
 MOSTACH, A. Die Aeneas Taciti commentario poliorcetico. Berlin: Mayer & Müller. 1 M.
 PRIMER, S. Die consonantische Declination in den germanischen Sprachen. 1. Abth. Strassburg: Trübner. 1 M.
 RZACH, A. Studien zur Technik d. nachhomerischen heroischen Verses. Wien: Gerold's Sohn. 3 M. 20 Pf.
 WALTEMATH, G. W. De Batrachomyomachiae origine, natura, historia, versioribus, imitationibus. Stuttgart: Metzler. 3 M. 60 Pf.

CORRESPONDENCE.

MIXED LANGUAGES.

Hadley, Barnet: July 31, 1880.

Mr. Sayce, at the end of the third chapter of his *Introduction to the Science of Language*, gives an Appendix of "specimens of mixed jargons," beginning with a piece of Maltese which I venture to call pure Arabic. It is much affected with phonetic decay, though the extreme examples of this, in *biesh* and *dawk*, are Arabic as spoken elsewhere; but it is not mixed with foreign matter, the only fair exception being the use of the Italian *messere* for *father* in v. 14. To show this I will rewrite the passage so as to give for each word what I understand to be its etymological equivalent in classical Arabic, of course without reference to the classical structure of the sentence, but with less sacrifice of this than if the analogous process were performed upon a passage from a Romance language. Greek letters I use with their modern pronunciation approximately, but writing 'for *ain*; also *š* for English *sh*. There are no digraphs.

(1) Fi lbadwi (? or lbadu'i) kânati lkalimatu, wâkalimatu kânati 'inda lâhi, wallâhu kâna lkalimatu. (2) ðînâ kânati fi lbadwi (? or lbadu'i) 'inda lâhi. (3) kullu šai'in bihâ çara; wamin çairihâ šai'un (?) mâ çara, mina lâhi çara. (4) fiha lhayâtu kânati, walhayâtu kânati ddau'a matâ'a libni'âdamin. (5) waddau'u yalma'u fîzzalâmiyyâti, wazzalâmiyyâtu mâ fahimûhû šai'an. (6) kâna ðamma (?) bnu 'âdama mab'ûun minna lâhi, 'allašî smuhû *Giovanni*. (7) ðânâ jâ'a bišahidin bi'ayyi šai'in yašhada minna ddau'i, bi'ayyi šai'ini lkullu yu'amminû bihi. (8) huwa mâ kâna šai'ani ddau'a, 'idâ lâ (?) kîna bi'ayyi šai'in yašhada minna ddau'i. (9) kâna ddau'a matâ'a ssawâ'i, 'allašî yurî'u lîlâ kulli bni 'âdama lâhi ya'jî'u fiddunyâ. (10) huwa kâna fiddunyâ, waddunyâ bibi çarat, waddunyâ mâ 'arafathû šai'an. (11) jâ'a fi hawâ'ijihî, wanâsuhû mâ laqauhû šai'anî (12) 'idâ lâ (?) lîlâ ðâ 'ûlâ'ika kulliha lâš, laqauhû, 'a'âhumu lyada lâhi yaçîrû 'aulâda lâhi, lîlâ ðâ 'ûlâ'ika lâhi yu'amminû bismihî. (13) 'allašî lâ tawâladû [šai'an] minna ddami; walâ minna rridâ matâ'i l'jismi, lâ 'anqas minna rridâ matâ'i rrajuli, 'idâ lâ (?) minna lâhi. (14) wâkalimatu çarat jisman, wa'amarat fi was-tînâ, wara'ainâ sabhahû [or kubûriyyatahû], bihâli ssabhi (?) limunassali wahdahû minna l'messere, mamluwatun bilgrazia wabissawâ'i.

I add a few notes. (2) ðînâ, this, feminine; ðânâ, this, masculine, v. 7. Formation obvious, though the words are not actually classical. (3) šai'un: the final *n* of "sheyn" is obscure. Gesenius, *Versuch*, &c., p. 29. (4) daw': the final *t* of "daw'î" is obscure. Sandreczki, *Z. d. D. M. G.* xxx. 735. libni 'âdamin, for bani 'âdama, plural of ibni 'âdama, with *al* prefixed; the formation of the singular being forgotten. Land, *Hebrew Grammar*, § 122. (5) zalâmiyyat is like 'ûlâhiyyat, divinity. (14) kubûriyyat is

like *rubûbiyyat* in a similar sense, or 'ubûdiyyat, service. bihâli ssabhi: I conjecture that "bihâli ssab" is a mistake for "bhal issebh;" "bhal" is Algerian as well as Maltese for *as*. Vassalli's *Grammar* is my chief authority for Maltese.

Equally pure, I believe, in materials, is the "Indo-Portuguese" of p. 223. But the grammar is extremely "analytical." C. J. MONRO.

SOME BASQUE NOTES.

6 Norfolk Terrace, Bayswater: July 31, 1880.

In answer to Mr. W. Webster (see the *ACADEMY* of this week, p. 82), I am glad to inform him that the Basque name of *Lithospermum*, "Gromil, Gromwell," is *artachizuri*, literally "white millet," in Spain, and *Buhami-belhar*, lit. "gipsy herb," in France, *buhami*, corresponding to the French *bohémien* and *zurt*, meaning "white." Neo-Latin names are—FRENCH: *Grémil*; *Herbe aux perles*, lit. "pearl herb;" *Herbe aux poules*, lit. "hen herb;" *Graine perlée*, lit. "pearly seed;"—SPANISH: *Mijo del sol*, lit. "millet of the sun;" *Granos de amor*, lit. "love grains;"—ITALIAN: *Migliolsole*, lit. "millet in the sun;"—PORTUGUESE: *Lagrimas*, lit. "tears;" *Herva das sete sangrias*, lit. "seven bleedings' herb;" *aljofer*, lit. "small pearl;" *Aljofeira*, lit. "plant producing small pearls;" *Milho do sol*, lit. "millet of the sun."

With regard to *Roscida Vallis*, I shall only observe that Latin names of Basque localities, when they do not belong to classical or to ancient Latinity, are, as a general rule, comparatively modern corruptions either of the Romance or of the Basque, the only two popular languages in common use where and when these strange Low-Latin names were for the first time framed and introduced into their cartularies by some fanciful and pedantic authors, in order that they should present simultaneously a resemblance in the sound to the Romance or the Basque names, and a meaning more or less appropriate to the topography of the localities. There is, besides, no fixity whatever among the authors, one calling *Runcavallis*, or *Roncevallis*, what the other would call *Roncavallis*, and another *Roscida Vallis*. The same applies to other Low-Latin names, as *Fons rapidus*, which, together with the Spanish *Fuenterrabia* (not *Fuentarrabia*), are evident corruptions of the Basque *Ondarrabia*, lit. "the two sands," or "the two sandy grounds." I may point out to Mr. Webster that the name of Fontarabia is not *Ondarroa*, but *Ondarrabia*, the first, which is in Biscay, and not in Guipuscoa, like the second, meaning "the sand mouth," from *ondar*, "sand," or "sandy ground," and *aoa*, "the mouth." *Ondarroa* is also the name of the river at the mouth of which the small town of *Ondarroa* is situated.

L.-L. BONAPARTE.

A POSTHUMOUS WORK OF THÉOPHILE GAUTIER.

London: July 31, 1880.

In his "Paris Letter" of this week, M. Paul Bourget appears to be labouring under some misapprehension with respect to a so-called "posthumous" work of Gautier's, *Fusains et Faux-Fortes*. He speaks of the contents as pieces "which had never been brought together" before, and therefore to be considered in the light of a new publication; and he calls especial notice to "two excellent studies on Théophile de Viaud et Saint-Amand," as in the collection. Surely these two articles are to be found in Gautier's well-known volume, *Les Grotesques*? Certainly Gautier called the former de Viaud and not Viand, as the poet is often, but incorrectly, styled, and the latter Saint-Amand, not Amand. Gautier has many readers in this country, and it is as well that they should be

satisfied, before ordering these "posthumous" collections, that they are not victims to some publisher's enterprise in re-issuing old works under new names. JOHN H. INGRAM.

MILTON'S "WIDE-WATER'D SHORE."

Barnoldby-le-Beck Rectory: July 31, 1880.

Mr. W. Ridgeway must still allow old Oxonians to claim Milton's

"Oft on a plat of rising ground
 I hear the far-off curfew sound,
 Over some wide-water'd shore,
 Swinging alow with sullen roar,"

as a reminiscence of Great Tom heard ringing from the high ground about Shotover—"the dry smooth-shaven green" (66)—and to justify their belief by the same arguments as he adduces in favour of Cambridge, only more cogent. The ground on Shotover, ridden over by so many generations of Oxford men, where the scholar slew the wild boar by thrusting a copy of Aristotle down its throat, is a more suitable "plat of rising ground" for hearing distant bells than any I can remember near Cambridge. If Mr. Ridgeway knows the Isis in flood-time, he will acknowledge that, seen afar in moonlight, it would fitly resemble "a wide-water'd shore," granting that Milton only uses the word "shore" of an apparent sea. "Philomel, deigning a song in her sweetest, saddest plight," may also be claimed by Oxford as well as the sister university. The *Juvenile Poems* of Milton were published in 1645, two years after he had married Mary Powell of Forest Hill, and thereby had an excellent opportunity of discovering the romantic elements in the neighbouring scenery. I regret not to have seen the "complete disproval" by Prof. Masson (spoken of by Mr. Ridgeway) of the old-fashioned theory of the Shotover scenery having suggested some of the imagery of *Il Penseroso*; but, on Mr. Ridgeway's own arguments, that theory will certainly hold good still with all Oxford men.

While on this subject, may I ask whether anyone has noticed the many touches which Milton seems to have added to his *Penseroso* from Dürer's celebrated etching of *Melencolia*? If the poet had never seen that etching in England, it is very unnatural to suppose that he had not made its acquaintance in Italy; and its suppressed power and the many suggestive images which it shadows forth must have greatly affected a man of Milton's genius and peculiar temperament. From the many explanations of this wonderful etching I shall not choose, believing that they are all utterly futile, and that the intention of the artist was to depict a latent sentiment or sentiments which refuse to be expressed in words. Perhaps Mr. Ruskin, however, has best seized upon the main idea—"labour shown in its four chief functions, thoughtful, faithful, calculating, and executing" (*Modern Painters*, v. 244). In any case so profound a picture would deeply move such a nature as Milton's. But now to the coincidences between poem and picture.

The whole of Milton's "divinest melancholy," from line 11 to 44, almost word for word answers to Dürer's principal figure; see especially 16, the face,

"O'erlaid with black, staid wisdom's hue—
 Black, but such as in esteem, &c. ;

and 31,

"pensive nun, devout and pure,
 Sober, steadfast, and demure,
 All in a robe of darkest grain,
 Flowing with majestic train ;

and 39,

"looks commercing with the skies,
 Thy rapt soul sitting in thine eyes ;"

and 42, the grave dark woman "forgetting herself to marble;" and 54, "the cherub Contemplation," who sits on the top of the great grindstone in the etching. There are minor resemblances on which I need not enlarge.

M. G. WATKINS.

IS THE CHARACTER OF HAMLET SHAKSPEARE'S CREATION OR NOT?

3 St. George's Square, N.W.: July 31, 1880.

We who live in the middle region of Shakspeare criticism, and try to combine the strong points of both extremes—the Aesthetic school and the Dryasdust one—usually get sneered at by the members of each of these schools. The gushing youths who "bathe their whole soul and spirit in the splendour" of Shakspeare's genius, &c., and then take from him half-a-dozen of his finest plays because they cannot humble themselves to use a Concordance, dub us "finger counters;" while the Dryasdusts denounce us as advocates and practisers of "sign-post criticism," because we write of his genius as well as the derivations of his words. We take the abuse of each school calmly, and prove, by exposing their blunders, that, on the one hand, the tall-talkers must get up their facts before they rush into rhapsody; while, on the other hand, the Dryasdusts must make use of a higher method than their own if they want to settle what is Shakspeare's work and what is not. *Henry VIII.* and the *Two Noble Kinsmen* have served my turn against one class of opponents; *Hamlet* shall do for the other.

Though we have no Englished version of Belleforest's French story of Hamlet, from Bandello's Italian, till 1608, we all allow that that story gave the writer of the fore-Shakspeare *Hamlet*, as well as Shakspeare, the material for his play. This material consisted of the murder of Hamlet's father by his own brother, the incest and subsequent marriage of the widow and brother, the shamming madness of Hamlet, the attempt to find out his secret by a "faere and beautifull" woman in a secret place, Hamlet's interview with his mother while some one listened behind the arras, the "a rat, arat," and murder of the listener, the reproaching of Hamlet's mother by him, the sending Hamlet to England with two Ministers to be killed, and Hamlet's revenge on them, and Hamlet's return from England, to make all his Uncle's nobles drunk, burn them in the wine hall, cut his Uncle's head clean off his shoulders, and ascend his throne, &c. Of the old fore-Shakspeare play of *Hamlet* we know only from the allusions to it that it contained a Ghost—that of Hamlet's father, "which cried so miserably at the Theator like an oister wife, *Hamlet, revenge*," and that in it almost certainly Hamlet himself also called out "Revenge" or "my name's Hamlet, revenge," probably when he killed his Uncle, and that he also made his own sham madness very prominent.

Till 1871, all critics were, I believe, agreed that, except as to the incidents named above, Shakspeare was indebted to no one for his *Hamlet*, and especially to no one for his conception of the man Hamlet. But in 1872 the Cambridge editors of the Clarendon Press *Hamlet* put forth a Preface dated "December 1871," in which they propounded a new theory of the First Quarto of the play (1603); and this theory, when carefully examined and worked out, just robs Shakspeare of about four-fifths of the conception of the characters of Hamlet, Claudius, Gertrude, Ophelia, and Laertes: "Flat burglary as ever was committed!" And the worst of it is that this felony has been committed with the strongly expressed approval of the most widely honoured Shakspeare-editor of the United States, one whom I am proud to

call my friend*—as I am, too, the original burglar himself. That all this ill has happened for the want of a little of our much sneered at "sign-post criticism" I proceed to show.

The new theory of the First Quarto was this: "that about the year 1602 Shakspeare took [the old play of *Hamlet*] and began to remodel it for the stage, . . . that the quarto of 1603 represents the [old] play after it had been retouched by him to a certain extent, but before his alterations were complete, . . . that Shakspeare's modification of the [old] play had not gone much beyond the second act. . . . In fact, in the first, third, and fourth scenes [of act III.] there is hardly a trace of Shakspeare. . . . The fourth act, in language, has very little in common with its present form," &c.

Now this looks very innocent, and if you attend only to the words of the much misrepresenting text of 1603—the language that I have italicised above—even plausible. But when you think of Shakspeare's "note," the conception of character, and turn to your First Quarto—Mr. Griggs's *facsimile*, which anyone can get for 6s. by subscribing to his series—what do you find in these acts (III., IV., V.) which Shakspeare is supposed to have hardly touched? Why—I quote from my "Forewords" to the Second Quarto, 1604—sketches of (1) Claudius and Gertrude's interview with Guildenstern, Rosencrantz, and Polonius; (2) Hamlet's mention of his speech, and advice to the players; (3) his character of Horatio, and request to him to mark the King in the one scene that comes near the murder of Hamlet's father; (4) Hamlet's calf-chaff of Polonius; (5) the dumb show, "myching Mallin," &c.; (6) the sub-play; (7) its sudden break-up; (8) Hamlet's sarcastic chaff after it, and "I'll take the Ghosts word;" (9) the summons of him to his mother by Rosencrantz and Guildenstern, and his brilliant exposure of them; (10) his cloud-and-camel chaff of Polonius; (11) his exhortation to himself to be cruel, not unnatural; (12) Claudius's unavailing repentance and prayer; (13) Hamlet's resolve to kill him, and then not to kill him; (14) Hamlet's interview with his mother, and killing Polonius (from the *Historie*); (15) his reproaches of her, the two pictures, his cleaving her heart in twain; (16) the appearance of the Ghost, his exhortation to Hamlet to remember his death, and yet comfort his widow; (17) her not seeing the Ghost, and suggesting that Hamlet's doing so was his madness; (18) Hamlet's pulse-proof that it was not madness; (19) his exhortation to his mother to forbear to-night, and after, his uncle's bed; (20) his resolve to bury Polonius; (21) Gertrude's account of Hamlet's doings to Claudius; (22) the latter's resolve to send Hamlet with Guildenstern and Rosencrantz to England; (23) Hamlet's report of where Polonius's corpse and its "certaine company of politicke wormes are." But I must stop, and, for the other thirty-six points in these "hardly modified" acts of Qo. I., refer my readers to my Forewords to Qo. II., saying only here that these acts III., IV., V. in Qo. I. contain *all* the main lines, and involve the whole conception, of the characters of Hamlet, Claudius, Gertrude, Ophelia, &c., in the revised play of *Hamlet*. And as they do so, we may, on this new theory, fairly infer that acts I. and II. of the old *Hamlet* contained all the main lines and conception of all the chief characters in them too. So that we come to this result, that at least four-fifths of Shakspeare's *Hamlet* and Hamlet are, in conception, not his; that in no adapted play by Shakspeare, not even in *The Shrew*, was he so entirely indebted for the conception of all his characters as he was to the unknown writer of the un-

* My *Leopold Shakspeare Introduction* says too, "The first and spurious Quarto of Shakspeare's play (possibly containing some of the old play and Shakspeare's, with patches by a botcher)." But I had not then gone fully into the question.

known old *Hamlet* for those immortal creations which we "sign-post" critics, in common with the rest of the ignorant world, had fondly supposed to be Shakspeare's very own, flesh of his flesh, bone of his bone, mind of his mind.

Does this new theory of the Clarendon Press editors want anything more than a statement of what it leads to, to ensure its rejection by every man and woman with a head? And is it not clear that its putters-forth and its adopters have made the terrible mistake they have made just for the want of that "sign-post criticism" which they condemn? For the want of someone to say to them, "You must not judge of Shakspeare's share in the *Hamlet* misrepresented by Qo. I., so much by the botching reporters' words you find there, as by the lines, the conceptions of character, underlying the mangled speeches and broken phrases of this shadow of the first sketch of Shakspeare's play. Depend on it that no other mind than his conceived Hamlet's continual delays and excuses; Claudius on his knees before an offended God; Hamlet's resolve to kill and not to kill him; Hamlet's pulse-proof and his company of politic worms; Ophelia's madness and songs; her rosemary, rue, and Valentine's Day; her drowning and burial; the gravediggers and their jokes; Hamlet with the skull, and his boy-recollection of Yorick; Osric's 'carriages'; Hamlet's foreboding of ill; and the manner of his revenge and death. Rest assured that the play of *Hamlet* and the character of Hamlet, in the mis-reputing First Quarto as well as the Second, are what 'sign-post criticism' and common-sense have always declared them to be—no old-play writer's, but in all essentials Shakspeare's own."

May I hope that this exposure of what non-sign-post criticism leads to will stop the repetition hereafter of the senseless sneers against "sign-post criticism" that we have been subjected to in the past? F. J. FURNIVALL.

GRAY'S "ELEGY."

Whitby: Aug. 2, 1880.

A kindly allusion in a letter of Mr. Thomas Bayne to my school edition of Gray's poems has afforded the Rev. F. B. Butler an excuse for an attack on the editor, in which I am misquoted and misrepresented. *Ex uno disce omnes.* Every scholar knows Wordsworth's criticism on Gray's *Sonnet on the Death of Mr. West*. Parts of this I have quoted in my notes, including his remark on the famous second line, "And redd'ning Phoebus lifts his golden fires," which (says Wordsworth) has almost as many faults as words. In the last half of my note I defend Gray against Wordsworth's attack, but Mr. Butler is pleased to father Wordsworth's criticism on me, and to represent me as a conceited prig who has the impudence to run down Gray.

Every other position that Mr. Butler assails I am equally prepared to defend; but, even if you could afford me space, your readers would hardly care to hear my refutation of Mr. Butler.

To return from these uninteresting personalities to the point raised by Mr. T. Bayne. I deliberately printed in the second line of the *Elegy* "the lowing herd wind," and this, in spite of Mr. Butler and Mr. Mason, I believe to be the original reading of Gray's MS. I regret that absence from London prevents me from verifying my recollection. F. STORR.

THE SPINOZA MONUMENT AT THE HAGUE.

Lincoln's Inn: Aug. 3, 1880.

The unveiling of the statue of Spinoza at the Hague has been fixed by the central committee for September 14. Foreign subscribers who wish to be present are requested to communicate their intention, if possible, not later than the

end of this month to the secretary of the committee, Dr. H. J. Betz, at 59 Koninginnegracht, The Hague.

A circular has been sent to all members of local sub-committees whose addresses are known; and at the same time I am requested by the committee at the Hague to make this announcement public for the information of those whom the circular may fail to reach, as well as of other subscribers. F. POLLOCK.

SCIENCE.

Sulphuric Acid and Alkali. By George Lunge. Vol. II. (Van Voorst.)

THIS second portion of Dr. Lunge's standard treatise on the manufacture of our most important chemicals is not in any way inferior to the first. Throughout both volumes there are conspicuous the same merits—thorough research, scientific exactness, weighty judgment, happy suggestion, practical knowledge. Sulphate of soda and hydrochloric acid are discussed in eight chapters; carbonate of soda, caustic soda, and hyposulphite of soda occupy the remaining fifteen. No less than 266 wood-cuts—some the size of a double page—illustrate the letterpress. These figures are, for the most part, drawings of apparatus and of chemical plant, but a few represent the forms of crystals; they are in every way satisfactory. The whole execution of this treatise reflects credit on its author both as a scientific chemist and teacher, and also as a practical works-manager. A third volume is promised us by Dr. Lunge in order to complete this manual of chemical manufacture. In this concluding volume we are promised accounts of the manufacture of soda by the ammonia process and from cryolite, of bleaching powder and of chlorate of potash. These descriptions are to be followed by detailed estimates of the cost of plant for every part of an alkali works. An Appendix of additions, corrections and novelties, and an alphabetical Index to all three volumes, will complete the treatise.

Dr. Lunge's present volume appeals (like its predecessor) to a somewhat limited class of readers and students, but by these its completeness and practical character will be thoroughly appreciated. No adequate notion of the completeness and style of the work can be conveyed in a brief notice like the present, but a simple list of the subjects discussed may furnish some idea of the ground covered. The general notes on sodium sulphate in chap. i. include historical, chemical and mineralogical descriptions of this salt. Chap. ii. is occupied with an enumeration of the processes for obtaining sulphate. Next comes an important manufacturing chapter on sulphate and hydrochloric acid from common salt and sulphuric acid. The manufacture of sulphate by Hargreaves' process occupies chap. iv.; while chap. v. is assigned to questions concerning the costs of manufacture, the purification, and the uses of the manufactured sulphate. The next three chapters are devoted to general notes on hydrochloric acid, to its condensation, and to its yield, application, purification, and conveyance. The next section, or "Book," opens with a description—historical and chemical—of the various sodium carbonates. The account of the native

Egyptian carbonate (*natron*), the "nitre" of our Authorised Version, is very complete. Historical notes on the manufacture of artificial soda and on the various plans proposed for this purpose take up the next two chapters, while the whole of the rest of this section of Dr. Lunge's volume is occupied by very full descriptions of the materials, the processes, and the products of the Leblanc system of manufacturing soda. The black-ash furnaces are first described; then the various theories of the Leblanc process; and lastly, in due order and with all necessary fullness, the treatment of black-ash, the boiling-down of tank-liquor, the preparation and purification of soda-ash, and the production of bicarbonate of soda and caustic soda; lastly some space is assigned to the subjects of tank-waste and the manufacture of hyposulphite of soda. How practically and yet how completely each section of the subject is treated by Dr. Lunge can be learnt only by those to whom a thorough study of the volume before us affords an easy and congenial occupation. But a mere glance at a couple of chapters, like those on hydrochloric acid, which extend from p. 171 to p. 259, will convey some impression of the style and finish of this treatise. You will first find a brief history of the acid; and then a description of its chemical and physical properties, including tables of its solubility in water at different temperatures, and of the per-centage strength of various solutions. Afterwards comes an account of the impurities of the commercial product; this is followed by some notes on the condensation of hydrochloric acid gas, on the legislation concerning its escape from alkali works, and on the damage suffered by vegetation where its fumes escape. It is of interest to learn here that the hornbeam is the first to suffer, beech, birch, maple, hawthorn, and elm following; then the common fruit trees succumb, while the alder holds out to the last. When rain (which washes, as it falls, the acrid gas from the air) contains as much as ten parts of this destructive agent per million of water, then all vegetation ceases. The next seventy pages are occupied with practical details and working drawings relating to the methods in actual use for condensing the hydrochloric acid in water. Everything needful for comprehending the manufacture is fully and clearly described, comparisons of different processes and plant being made; while all pieces of apparatus, &c., are so figured as to be readily understood and constructed.

It is no small merit of this volume that faults in its English are rare. We have not observed anything more serious than such words and phrases as "dissolution" for *solution*, "patented to" for *patented by*, "spear-tree" for *meadow-sweet*, and "beach" for *beech*. "Hydraulic acid" for *hydrochloric acid* (p. 192) is a mere misprint. The book is beautifully printed and got up.

A. H. CHURCH.

THE BASES OF GREEK SYNTAX.

Syntactische Forschungen. Von B. Delbrück. Vierter Band. *Die Grundlagen der Griechischen Syntax.* (Halle: Verlag des Waisenhauses.)

DURING the first half-century of its existence, comparative philology continued to work almost exclusively along the lines marked out for it by the illustrious founders of the science—Grimm and Bopp. Phonetics and the theory of inflexions, with the closely connected questions as to the kinship of languages, furnished the field in which its battles were fought and its victories won. The problems presented by these are still debated with an interest in no way flagging; and, indeed, in some quarters, there have been appearing attacks on doctrines long held indisputable, directed with a learning and an acuteness which demand that they shall be treated with all respect. The younger school of Leipzig philologists especially have been showing, in their assaults upon received notions, a revolutionary energy which calls for a reconsideration of some of the bases of linguistics. It is too soon as yet to accept their conclusions as established; it may well be that in the long run the views which some are eager to fling overboard as antiquated will be found to be unshaken by criticism; but for a time, at least, the student who wishes to keep abreast of his science will undoubtedly adorn the margin of some of the accepted text-books with a plentiful array of notes of interrogation.

Meanwhile, the pioneers in a new field have been diligently at work, with results that already promise to be of the highest value. It was as nearly as possible fifty years after the appearance of Bopp's epochal *Conjugations-system* that Prof. Delbrück, then at Jena, published what may fairly be called the first work of any real value and scientific method dealing with comparative syntax. His treatise on the "Ablative, Locative, and Instrumental" contains much which the author would himself now withdraw, and has been supplemented largely by more recent researches; but it was the first which seriously attempted to carry out in part an investigation of which Lange had years before shown the possibility and the necessity, the comparative examination of the syntax of the earliest remains of the several Aryan languages. Since its appearance valuable contributions have been made by fellow-workers, of whom Hübschmann, Jolly, and Windisch stand in the first rank. In the work now under review Delbrück sums up in a convenient form the results of his own and of other scholars' researches. He writes especially for classical students interested in the general conclusions of comparative philology, but not prepared to enter upon the more elaborate discussion of details. Hence his numerous citations from Sanskrit are chosen, printed, and literally translated in such a way that their illustrative force can be appreciated by those who have but a very slight knowledge of the language. His purpose throughout is to determine what constructions can be shown to have belonged to the common Indo-Germanic language, and what have been developed or largely extended within the limits

of Greek; and, from a consideration of the former class, to throw light upon the origin and true character of many Greek idioms. No attempt is made to halt at any intermediate stage between the "proethnic" period (a term much preferable, by-the-way, to Mr. Douse's "holethnic" or the very dubious "Aryan"); and this is perhaps to be regretted, for many facts are passed over which are highly instructive. For instance, due importance is given to the striking fact that the construction of the accusative with the infinitive—i.e., the whole series of phenomena of *oratio obliqua*—is unknown to the primitive language; but the remarkable agreement of Latin alone with Greek in this respect is ignored, though it is one of the strongest indications of a Graeco-Italic period, the existence of which has often been disputed, and has been thought to be rendered problematical by the numerous, though less significant, points of agreement between Greek and Sanskrit syntax. We have no right, indeed, to blame Prof. Delbrück for adhering to limits which have been deliberately adopted, but we may regret their adoption all the same.

Under the head of Gender it is shown that Greek, on the whole, remained faithful to the earlier conventions; but a large amount of evidence is adduced in support of Grimm's doctrine that Greek masculines of the *a*-declension were originally feminines, corresponding to the proper masculines in *-tar*, and that they were at first used as abstract or collective nouns. To the analogies which he quotes we may add the Italian *podestà*, which so oddly finds its place also in the towns of the Netherlands.

Hermann's canon for the use of the dual is illustrated by Sanskrit and Zend parallels; and strong support is found for Wackernagel's interpretation of *Alavre* as "Aias and Teukros," in the Sanskrit *āhanī*, "day and night," literally "two days," with which are compared the Latin *Castores* and τὼ κάστορες in Euripides. A very complete collection of the instances in Homer of the occurrence of a neuter plural nominative leads to the induction that wherever the objects mentioned form a collective unity the verb is in the singular; where plurality is evidently implied a plural verb is used; and between the two there is a middle region where the conception, and therefore the construction, fluctuates. This is shown to have parallels in the *Rig-Veda*; and hence it is fairly argued that what has often been supposed to be a Greek idiom, and explained by the most forced interpretations, is really a relic of the primitive usage.

In the very important chapter on the Cases the author carries out in detail the guiding principle that we must not attempt to arrive at any logical "fundamental notion" of a case, still less revert to the exploded local theory, but determine from an historical enquiry the "typical usages" which were felt to be proper for the case in question, against any great departure from which the instinct of the language revolted. Thus the accusative is found to be employed for the completion or more precise definition of the notion of the verb, frequently in the direction of extension in space and time. The adjectival character of the genitive is recognised, and the ablative nature of some of its constructions established

by parallels; and in the same way the usages of the dative are analysed into those of an earlier dative, locative, and instrumental. Under the head of the Adjectives we have some acute suggestions as to the reasons why some appear with only two terminations. In the treatment of the Verb there is little that is novel in theory, but much instructive elucidation of views now generally received. Here especially the language of Homer is made to supply valuable hints for the gradual growth of forms and meanings, and the history thus derived in its turn throws much light on the precise force of the language. Attention may be directed, among other points, to the proof of the originally intransitive character of the passive aorists, and to the admirable discrimination between the usage of the present and aorist tenses.

The treatment of the perfect is in full accordance with the most recent expositions of Curtius. It is shown to have been originally an intensified present, and only by degrees, and at a comparatively late stage in the *Rig-Veda*, to have come into use as a tense of narrative. What may seem to some hard doctrine is laid down as to the "pluperfect," an incorrect but unavoidable term. It is proved that the conception of an anterior action in the past (*Vorvergangenheit*) has no proper expression in Greek; that an augmented tense was used of the past, but that whether this tense was imperfect, aorist, or pluperfect depended upon the nature of the action itself, and not upon its relation to any other action.

Dr. Delbrück adds one more to the numerous attempts which have been made to account for the apparent preference of the future tense for the middle voice; but it can hardly be said to be more convincing than its predecessors. In some cases this is shown to be an inherited phenomenon; in others it is evidently a new formation in Greek. Dr. Delbrück's explanation of the latter instances is drawn from a consideration of the reflected influence of the sigmatic aorist. When ἐβρα came to be, as Sanskrit shows it once was not, differentiated from ἐβην, βήσω could no longer stand by its side with an intransitive force, and βήσομαι was of necessity produced. A similar process took place in some other verbs, and then the influence of analogy came in with its far-reaching effects. For ἔσομαι a bolder conjecture is offered. As Sanskrit has no future from the root *as*, but forms its future from *bhū*, so it is assumed that in Greek by the side of εἰμί stood originally φύσω. When ἐφύσα acquired its specifically transitive force, this necessarily became φύσομαι; then, when εἰμί came to be the only current "verb substantive," ἔσομαι was formed on the analogy of φύσομαι. It is perhaps a sufficient objection to this ingenious hypothesis that the *σσ* must surely point to an earlier date for the genesis of ἔσομαι than that which it seems to postulate.

The treatment of the Moods is that already familiar to scholars in the first volume of the *Syntactische Forschungen*. But it is interesting to notice the confirmation of the "jussive" force of the conjunctive in the *ποιήσεται* of the recently discovered Tenedos inscription; and the explanation of the rule, hitherto regarded as purely arbitrary, for the use of *μή* with the conjunctive not the im-

perative of the aorist, in the later historical origin of the latter form.

Many points of interest have necessarily been passed over in this rapid survey, and no notice has been taken of the numerous cases where Dr. Delbrück confesses that the materials for a definite opinion have not yet been collected, or where his own conjectures are put forth very doubtfully. But enough has been said, it may be hoped, to show how welcome this new volume will be to classical students. Not least perhaps of the services that it will render will be that it cannot fail to heighten the anticipation and to quicken the interest felt in regard to the work on comparative syntax, which there is some hope that we may receive before long from one of the most competent of English scholars, to whom sound philology is already deeply indebted.

A. S. WILKINS.

NOTES OF TRAVEL.

WE regret to learn that news has reached St. Louis, West Africa, that Capt. Gallieni's expedition, referred to in the ACADEMY of February 28, has been pillaged and stopped in much the same way as M. Soleillet's was recently when on the way to Timbuktu and Algeria. Capt. Gallieni, who was accompanied by MM. Bayol and Tautain, French naval surgeons, had been charged with the exploration of the regions bordering on the Upper Niger; and the present check is the more unfortunate as it had been confidently expected that the party would be well received by the native tribes on the road to Bamaku and Ségou-Sikoro.

ACCORDING to news recently received by the International African Association, the last Belgian expedition, under M. Burdo, had arrived at Hittura, a place near Tabora, in Unyanyembe. M. Burdo and his companion, M. Roger, proposed to go to Hékungu, about a day's march distant, in order to visit the grave of M. Wauthier. They will afterwards proceed to Karema, the station on Lake Tanganyika, together with Mr. Cadenhead, the only Englishman of the party, who is to join Mr. Carter, of the elephant expedition, respecting which an ominous silence is preserved. Dr. van den Heuvel, of M. Popelin's expedition, who has been for some time at Tabora, is stated to be on excellent terms with the Arabs there, but his relations with the natives are believed to be not quite so friendly, though tact and medical skill ought to have stood him in good stead in this respect. It is interesting to learn, among the many misfortunes met with by these expeditions in various ways, that the experiment with the donkeys presented by Mr. Wm. Mackinnon has proved successful so far during M. Burdo's march from the coast. The death of one only is reported, and it was hoped that the remainder would reach Karema safely, where they will, no doubt, prove exceedingly useful.

SIGNOR MESSEADAGLIA has lately returned to Cairo from his journey of exploration, and it is expected that Signor Gessi, Col. Gordon's former lieutenant in the Sudan, will arrive there immediately.

THE first French station in East Central Africa, that under M. Bloyet, is to be established at Kirassa, near Kiora, in Usagara, and the German station is to be formed in the neighbourhood of Manyara, between Tabora, in Unyanyembe, and the Belgian station at Karema, instead of at the south end of Lake Tanganyika, as was formerly contemplated.

ALTHOUGH Count Szechenyi failed equally with Col. Prejevalsky in reaching Lhasa, the capital of Thibet, his expedition has been,

according to Lieut. Kreitner, the topographer of the party, by no means fruitless. During their journey of about fifteen months to the time of their arrival at Bhamo, along the eastern border of the elevated plateaux of Asia, they not only made themselves acquainted with the fertile portions of the populous valleys, but also with the arid steppes and sands of the Desert of Gobi, and, toward the conclusion of their arduous enterprise, with the immense snow-clad mountain masses which constitute the eastern frontier of Thibet. Lieut. Kreitner executed a careful route-survey during the whole of their march, and this alone should prove of great value; he also measured the heights of numerous points and determined their geographical positions, while M. Lőczy, the geologist, paid especial attention to the geological conformation of the country traversed, as well as the profiles of the various mountain chains.

A RUSSIAN staff officer is stated to have been recently directed to undertake an exploring expedition in Mongolia with the view of searching for traces of the Kirghiz tribes, which have emigrated from Siberia into Chinese territory.

In April last a Danish expedition was sent to Greenland, under Lieut. Holm, in order to make archaeological investigations. Their labours, however, will only be preliminary to the despatch of a more important expedition.

THE new number of the *Monthly Record of Geography* opens with Mr. E. F. im Thurn's account of his journey in the interior of British Guiana, which is illustrated by a map compiled from the best materials procurable. Major F. C. H. Clarke, of the Intelligence Department, who has long devoted much attention to Central Asian matters, contributes an opportune article on Kulja, accompanied by a map showing the country from Osh on the west to Turfan on the east. This has been photographed from Gen. Walker's large map of Turkistan, and is presumably the best that can be given. A carefully prepared abridgment of Severtsoff's account of his last explorations in Ferghana and the Pamir is of considerable interest, and throws a new light on this mysterious region. Among the Geographical Notes we find some information regarding the climate of the Matabele country, in South Central Africa, and Rohlf's exploration of the Jofra oasis. There is also a capital account of Mr. Edward Whymper's ascent of Antisana, from material supplied by the traveller himself. Lastly, Mr. Alex. Forrest furnishes a succinct account of his recent journey in North-west Australia, which contains many details, in addition to the particulars already published. The obituary notices this month are those of Pere Horner and Carl Petersen.

By the successful voyage of the *Vega*, Prof. Nordenskiöld is stated to have become entitled to the sum of 25,000 florins, voted in 1611 by the States-General of the Netherlands as the reward of the discoverer of the North-east Passage.

SCIENCE NOTES.

Craniological Reform.—An eloquent plea for a reform in craniology is advanced by Prof. Mantegazza in the last number of his *Archivio per l'Antropologia*. He complains that craniologists have become over-refined in their methods, and he proposes that in future the study of crania should be restricted, except in special cases, to twenty observations—viz., (1) capacity of cranium, (2) greatest antero-posterior diameter, (3) greatest transverse diameter, (4) least frontal diameter, (5) height of cranium, (6) naso-basilar line, (7) frontal curve, (8) parietal

curve, (9) occipital curve, (10) occipito-frontal curve, (11) supra-auricular curve, (12) circumference, (13) width of face, (14) length of face, (15) width of orbits, (16) height of orbits, (17) height of nose, (18) width of nose, (19) facial angle, and (20) alveolar angle. Prof. Mantegazza holds that skulls should be described for diagnosis in terse technical language, like a Linnaean description of a species, and he illustrates his method of describing in this way thirteen types of skull, representing various ancient and modern races of men.

THE centennial anniversary of the American Philosophical Society, which was incorporated in 1780, has just been celebrated at Philadelphia. The addresses, &c., on the occasion have been published by the society in a pamphlet of eighty-four pages.

THE *Bulletin of the United States Geological and Geographical Survey of the Territories*, Vol. V., No. 2 (Washington, September 1879), contains five zoological papers and two on palaeontological subjects. The first paper is a note on the Aphididae of the United States, with descriptions of species occurring west of the Mississippi, by Messrs. C. V. Riley and J. Nowell, illustrated by two plates of gall-making Pemphiginae, and of the galls produced by them. A revision of the Coatis or Coati-mondis, by Mr. J. A. Allen, follows. The extreme variability in the Coatis and their wide range of colour variation, which is wholly independent of age and sex, has led to very great confusion in their nomenclature. The author concludes that there are only two valid species, the Mexican Coati, *Nasua narica* of Linnaeus, and the Brazilian Coati, *Nasua rufa* of Desmarest. The Mexican species ranges from the Isthmus of Panama northwards, throughout Central America and the warmer parts of Mexico, where it seems to be the sole representative of the genus. The other species ranges over the greater part of South America as one of the most abundant of carnivorous mammals. The exact boundaries of the *habitat* of either species still remain to be determined, and also whether the two species anywhere occur together. They are not at present known to do so. A paper by Dr. Elliott Coues, author of *The Birds of the Colorado Valley*, lately noticed in the ACADEMY, follows, which deals with the question of the present condition of the house-sparrow in America. Dr. Coues cites a long series of statements from newspapers and elsewhere, proving the injury inflicted on crops in the Eastern States by the common sparrow since its introduction from Europe; and he urges the authorities of California and the Western States and territories generally to take immediate steps to prevent the spread of the birds, which may be expected to do great damage to these vast corn-growing countries. The sparrows appear not to have made their way spontaneously along the Pacific railroad, but to have been deliberately introduced into Salt Lake City and other parts of the West. The author thinks it not too late for these Western colonies to be destroyed. Apparently, the introduced sparrows persistently refuse to feed on the great pests, the grasshoppers and the potato beetles, and fall upon the crops. In Australia, instead of doing their duty at the Acclimatisation Society's Gardens at Melbourne, the sparrows repay their introducers by hanging about the cages and stealing the food of the other birds; in fact, they appear to refuse to work for their living when expatriated. Another paper by the same author, in the present *Bulletin*, consists of a second instalment of "American Ornithological Bibliography," in continuation of that contained in *The Birds of the Colorado Valley*. The list is very copious, and abstracts of the contents of many of the works cited are given, with lists of the

birds figured, and the whole is indexed. Mr. A. R. Grote contributes an entomological paper on "Lithophane and New Noctuidae," and Dr. A. C. Peale a geological one on "The Laramie Group of Western Wyoming;" the latter author concludes that during the deposition of the Laramie beds there was a progressive subsidence, followed by a general elevation and an intense orographical disturbance, which occurred before the close of the post-cretaceous period. Dr. White describes certain invertebrate carboniferous fossils from Colorado, Idaho, Utah, and Wyoming, and cretaceous corals from Colorado. The Director of the Surveys, Dr. Hayden, describes the actual condition of the Two-Ocean Pass in the Upper Yellowstone district. Near the summit of this pass there is a marsh, which in times of high water becomes a little lake, from which is fed a small stream known as Two-Ocean Creek, the waters of which ordinarily flow down the eastern side of the divide and reach eventually the Atlantic Ocean. But, in times of flood, a portion of the water of the creek is diverted into a small western channel known as Pacific Creek, and thus reaches the Pacific Ocean. Small lakes on the summit of a water divide, with drainage from either side, are not uncommon from the north line of the United States to Mexico. On the divide between the Yellowstone and Suah river drainage, small lakes or reservoirs of water are often found which in the wet season send small portions of water to the Atlantic and to the Pacific. Such occurrences are of considerable zoological interest, since they offer a means of transit for fresh-water fish over mountain ranges. The remaining paper in the *Bulletin* is by Prof. E. D. Cope, on the "Extinct Species of Rhinocerotidae of North America and their Allies." This contains a synopsis of the distinctive characters of the family Rhinocerotidae and of several families of allied Perissodactyles mostly extinct, and a similar synopsis of the genera of the Rhinocerotidae, the characters in all cases being taken from the teeth and skull structure. Prof. Cope agrees with Prof. Marsh that it is probable that tapiroid animals—probably Lophiodontidae—gave origin to the Rhinocerotidae. The nasal horns probably first appeared as a pair placed transversely on the nasal bones. The types possessing the median horn are of European origin. Six genera of Rhinocerotidae are distinguished by the author, one of which, *Aphelops*—distinguished by having incisors in both jaws, a canine tooth in the lower jaw, no horn, and the post tympanic bone ununited to the adjacent bones of the skull—is peculiar to American miocene formations, while *Acerotherium* occurs both in American and European miocene deposits. The other four genera, two of which have living representatives, belong to the Old World entirely.

PHILOLOGY NOTES.

Contes populaires grecs, publiés d'après les Manuscrits du Dr. J.-G. de Hahn, et annotés par Jean Pio. (Copenhagen: Høst.) When von Hahn published his *Griechische und albanesische Märchen* in 1864, he gave the following account of the mode in which they were collected. He was aware, from the experience of other investigators, that women are the chief depositories of such tales, and, accordingly, when he was residing as consul at Yanina, in Albania, having become acquainted with the pupils of a Greek school in that city, he persuaded them, by the offer of a small remuneration, when they returned for the holidays to their respective homes, to get their mothers and sisters to relate to them the stories that they knew, and to write them down from their dictation. Again, when he was transferred to the consulate of Syra in the Archipelago, he employed a Greek woman

who could write to collect for him; and, in the same place, he obtained other specimens by the help of Greek ladies of the upper classes. The original texts, from which his German translation was made, remained in his possession, and at the suggestion of the present editor were entrusted, with a view to the publication of the more important of them, to Prof. Mavrophrydes, a man eminently qualified for the work by his scientific knowledge of the modern Greek language and its dialects. The untimely death of the professor, however, when only a portion of his task had been accomplished, brought the undertaking for a time to an end; but when von Hahn also died in 1869 the papers were entrusted to M. Pio, who was commissioned to find an editor for them in Germany. After a time this scheme also fell through, and at last, after a lapse of ten years, a selection from them has been published in Denmark under the supervision of M. Pio himself. In his very modest Preface he tells us that the majority of these—viz., the stories from Epirus and from the island of Tenos—had been already revised by Prof. Mavrophrydes; the remainder, none of which have appeared in von Hahn's translation, were obtained partly from Astypalaea, an island in Turkish waters east of Ios, and partly from the upper town of Syra, above the extensive modern town of Hermopolis, in which the old inhabitants of that island mostly reside. Some of the specimens in these latter collections were obtained by M. Pio himself, and had not passed through von Hahn's hands. The Greek in which they are written is fairly intelligible Romaic, while many of the more difficult words are explained in the notes; and they not only present many points of interest to the student from the dialectic forms which they contain, but would furnish an instructive exercise to anyone who wished to familiarise himself with the popular language, if he were to read them side by side with the German translation, remembering, however, that that is a somewhat free rendering. It is pleasant to recognise in their original Greek dress many old friends, such as Cinderella (Σαμαροκουτσουλού), the Three Grateful Animals (τὰ φιδί, τὸ σκυλί καὶ ἡ γάτα), the Half-man (ὁ μισὸς ἀνθρώπος), and the Wolf, the She-fox, and the Pot of Honey (ὁ κύρ Νικόλας καὶ ἡ κύρὰ Μαριάμ). The notes at the end of the volume deserve especial praise from the amount of information which has been brought together into a small compass; indeed, in some cases we could wish they were more expanded, as they take the form of references to works which many students of the subject may not possess. In perusing these notes the reader will not fail to be struck with the number of Italian words and expressions that are mentioned, especially as occurring in those stories which were obtained in the islands—some of them very curious ones, such as *ντίπου δι πῖν*, *βόρτα volta*, *φόρα fuora*, *ἀλάργα alla larga*, *ἄλλα ὁρτε alla sorte*, *μυδάγκου* or *μάγκου almanco*. There is nothing, however, to be surprised at in this, considering the long period during which the islands of the Archipelago were a Venetian possession; and, of those which we are now concerned with, Tenos was the last which they lost to the Turks, and the inhabitants of the upper town of Syra retain to the present day the Roman Catholic religion which was imposed on them by their conquerors. It is a pity that the words of Turkish origin, with the exception of two or three, have been translated only without further comment. Familiar words, such as *bakshish*, *medjliss*, and *haratch* might perhaps be expected to be recognised under the forms of *μαζίσσι*, *μεντ'λῆσι*, and *χαράτσι*; but there are some twenty or thirty others which require explanation, such as *τσουσουμέ*, *tcheshme*, "fountain;" *καβγῆς*, *kavga*, "quarrel;" *χαμπέρ*, *khäber*, "news;" *παρτσάδια*, *partcha*, "pieces;" *ντεμπέλης*, *tembel*, "lazy." In one instance the editor has

fallen into a mistake, for *σουφρᾶς* (p. 234) is not as he says, = *σοφᾶς*, "easy-chair," but is the Turkish *sofra*, "table," as the context of the story shows. As to the form *γῆδ*, "or," which occurs several times in the volume, and which is described (p. 254), on the authority of Jeannarakis, as derived from *γῆ*, which in some dialects is another form of *ἡ*, it may be questioned whether this also is not rather the Turkish *ya*, "or," which is exactly similar in pronunciation.

FINE ART.

Catalogue of the Pictures in the Dulwich College Gallery. New and Revised Edition. By Dr. Jean Paul Richter and John C. L. Sparkes. (Printed by Order of the Governors.)

THE collection of pictures in the Dulwich Gallery ranks among the most noteworthy of the minor collections of England. It is therefore very satisfactory to see it at last provided with a really scientific and trustworthy Catalogue.

Some persons may remember the miserable little guide-book that used formerly to be offered to enquiring visitors, wherein the names of the greatest masters were taken in vain in the most blasphemous manner. In youthful days I used often to visit this gallery and gaze up at the reputed Raphaels, Leonardos, and Titians, trying to feel the reverence these great names inspired; but it was of no use, and not having then any idea of doubting superscriptions, I was in danger of believing the great Italian masters to be, after all, mere shams and overrated pretenders, for, as a general rule, it may be affirmed that the greater number of the Italian pictures in this gallery are the direct rubbish, whereas among the Dutch pictures are some of the finest in England. This little guide-book, however, which consisted merely of a list of the pictures and names of the painters, gave place in 1876 to a carefully prepared descriptive and biographical catalogue by Mr. John C. L. Sparkes, the well-known head-master of the Lambeth School of Art. Still, while much was done, the ascriptions for the most part remained unaltered, though it was acknowledged by all authorities that many of them were glaringly false. Under these circumstances the governors of the college applied to Dr. J. P. Richter to undertake the task of revision, and may be congratulated on having chosen so competent an authority. Dr. Richter, indeed, seems to be everywhere entering upon the functions formerly undertaken by the late Dr. Waagen, whose attributions have fallen somewhat into discredit of late years. It is strange, perhaps, that we should always go to German critics to give names to pictures in our English collections; but Dr. Richter is certainly a well-instructed godfather, and has been very busy of late bestowing good names upon some works which have hitherto been regarded as nameless foundlings, and robbing others that have long borne high-sounding patronymies of their claims to long descent. At the Dulwich Gallery especially he has exercised his powers with ruthless severity, so that we find many long-supposed originals degraded to the position of belonging simply to the school of the master to whom the work was formerly assigned.

Thus, of the four pictures ascribed in the old catalogue to Veronese, only one is admitted in the new catalogue as being genuine. Both works assigned to Andrea del Sarto are stated confidently to be ancient copies; and likewise with regard to Titian, Leonardo, Correggio, Albani, Guido Reni, Schedone, and other Italian masters, the pictures that represent them are stated at best to have been painted in their schools.

With the Dutch and Flemish masters, however, the case is different. Indeed, it may be said that, in general, while almost all the ascriptions of the Italian pictures are changed, those of the Dutch pictures remain much the same, only in some instances the school of the master being substituted for the master himself. Thus, of the magnificent pictures by Cuyp, which form one of the chief features of the gallery, Dr. Richter only finds two out of the sixteen to condemn, and one of these—viz., *A Riding School* (No. 13)—most critics would admit. Two Rembrandts are allowed to be genuine, but the weird and powerful work called *Jacob's Dream*, which both Hazlitt and Mrs. Jameson so greatly admired, is somewhat arbitrarily taken from that master because of its "flat modelling and want of transparency in the colouring." Some few of the pictures by Teniers the younger are made over to Teniers the elder, and two by Wouverman to his brother Pieter. The signatures and dates on several pictures have been brought to light, and many other facts arrived at which contribute materially to the value of the Catalogue, though, as Dr. Richter admits, "much still remains to be done in the way of research" before it can be regarded as having assumed "a final and definite form."

The biographies of all the foreign masters have been carefully rewritten by Dr. Richter. With regard to the Dutch masters especially he has availed himself of all the latest information that has been gained respecting these long-abused men. We have registers of baptisms, names of wives, and dates of death given with the precision that modern art biography delights in; but for the rest, in spite of all the researches that have been carried on of late by the devoted archaeologists, archivists, and historians of Belgium and Holland, we know very little more of the manner of life and thought of these homely but supremely skilful Dutchmen than the utterly unveracious Houbraken thought fit to impart when he published their portraits in 1718. But never did masters more honestly reveal themselves in their work, and therefore, if we wish to gain a more intimate acquaintance with them, we have only to study their pictures, and nowhere in England perhaps can this be better done than at the Dulwich Gallery.

MARY M. HEATON.

NOTES ON ART AND ARCHAEOLOGY.

MR. HAMERTON is busily engaged in the revision of *Etching and Engraving* for a new edition, which will be larger and more amply illustrated than its predecessors. Several new chapters are added, and by the employment of M. Amand Durand's *héliogravure* the Old Masters are more fully represented. This edition will not contain a single illustration which has appeared in either of its predecessors.

The impression is limited to 1,030 copies, and the book will never again be issued in this form. Paper is being manufactured on purpose for it by MM. Morel et Cie. at their mills at Arches, in the Vosges.

THOSE who are interested in the architecture of the Propylaea at Athens, and especially in the stair which now exists between the south-west wing and the Temple of Victory, will be glad to know that Boetticher has now published a memoir on his investigations in 1878 under the title of *Die Thymele der Athena-Nike* (Berlin), with three plates. He is convinced that the stair in question, together with the ramp leading up to it, is of Frankish origin, and had been made as a means of access to the bastion which once occupied this point of the acropolis. No doubt many have thought this as well as he; but it is his merit to have moved and laid bare some of the stones, and to have given drawings and measurements which justify his opinion. It is easy to imagine this stair removed, and to see how well the front of the south wing of the Propylaea—separated quite clearly as it would then be from the Temple of Victory—had ranged with the front of the north wing.

VISITORS to Bruges should not, by any means, miss seeing the collection of old pictures now on view in the gallery of the Halles, under the belfry. This collection is one of the ways in which Bruges is celebrating the jubilee of Belgian independence; and, though the pictures exhibited date from a period long before "Belgium" had ever been heard of, they are all of a national character and likely to stimulate Flemish patriotism. The primary object of the organisers has been to bring together, from private or semi-public collections, all possible illustrations of Old Bruges; it being their laudable aim to direct in the right way the builders and "restorers" who are beginning just now to be rather active in the city. Bruges is showing some slight signs of a revived prosperity, and the inevitable accompaniment of that is demolition and rebuilding. If this is to be done, it is desirable that the old lines should be followed as exactly as possible; and this exhibition, which contains street-views of all dates from 1500 to 1800, gives ample evidence of what the old lines are. Beside the pictures whose interest is mainly architectural, the collection contains a very fine *Martyrdom of St. Lucy*, by a follower of Memling; an *Adoration of the Magi*, by Rogier van der Weyden; some Flemish and Dutch pictures of the seventeenth century, including a good Adrian Vandevelde; and a few modern examples.

M. PAUL CHENAYARD, the French painter, has recently presented the town of Lyon with his whole collection of prints, comprehending as many as from twenty to thirty thousand examples, many of them of high value. In recognition of his gift, the town has offered him an atelier in the Palais Saint-Pierre.

MOST of the works of excavation at Rome have now ceased for the season. Those at the Farnesina will not, it is said, be renewed until the Commission of Works for the Tiber has constructed the new quay intended to replace the old dyke which at present protects that magnificent palace from inundation.

M. CHARLES WALTNER has undertaken to etch for Messrs. Colnaghi the beautiful portrait of the Hon. Mrs. Graham by Gainsborough which now forms part of the National Gallery of Scotland.

WE have received from Herr E. A. Seemann, of Leipzig, a fourth number of the *Textbuch* to the *Kunsthistorische Bilderbogen*. Independently of the illustrations, this little handbook may be read with interest for itself alone; but of course the illustrations to which it refers

make it far more vivid and instructive. We have before spoken of the value of these *Bilderbogen* for instruction in schools. If this *Textbuch* were but translated into English, and the *Bilderbogen* more widely known, we believe that this work would help greatly in diffusing a knowledge of the history of art among the rising generation. For cheapness and multiplicity these sheets of pictures leave nothing to be desired, though it must be admitted that their execution is sometimes rather defective.

THE *Zeitschrift für bildende Kunst* does not contain much of interest this month either in the way of literature or illustration. Bruno Meyer finishes his appreciative memoir of Dr. Alfred Woltmann; Paul Schönfeld describes the works of Agostino di Duccio, in Perugia, in a paper of some artistic and archaeological value; and Hans Auer continues his study of the "Signification of Triglyphs." This, with a critique of the Paris Salon, makes up the number.

MR. HOLMAN HUNT is the "living artist" under notice in the *Magazine of Art* this month. Illustrations are given from two of his works, *Isabella and the Pot of Basil* and *The Seapegoat*. The number also contains an interesting article by Leader Scott called the "Giants at the Gates." The giants are the three statues of *David*, *Hercules*, and *Neptune* in front of the Palazzo Vecchio in Florence. The colossal *David* by Michelangelo—of which Grimm wrote that "its erection was like an occurrence in Nature from which people are wont to reckon"—occupies the writer solely at present, but the subject is to be continued in succeeding numbers.

It has always been a difficulty in regard to the gold and ivory statue of Athena, by Pheidias, to explain why, in the annual lists of treasures in the Parthenon, no mention of it was found, though these treasure lists are still fairly complete for the fifth and fourth centuries B.C. Various theories were proposed, such as that for so important an object a special notification may have been made by the newly elected treasurers each year. But Köhler (*Mittheil. d. deutsch. Inst. in Athen*, v. 90) has found apparently four entries of the statue in lists or fragments of lists of the fourth century B.C. As would be expected, these entries occur at the beginning of the lists, immediately after the names of the treasurers and the date. The proceeding was to compare the different parts of the statue, its base and shield, with a detailed description which existed on a bronze tablet preserved in the Parthenon. In the inscriptions the statue is mentioned as being in the Hekatompedos, while the bronze tablet was in the Parthenon; so that the general opinion which explains the name Parthenon as applied to that division of the temple which contained the statue of Athena Parthenos must apparently be wrong.

THE STAGE.

SHAKSPERE ON THE GERMAN STAGE.

MUNICH has just witnessed a series of remarkable dramatic performances. To Herr Possart, director of the Hoftheater at Munich, belongs the credit of having gathered together some of the first actors and actresses from the stages of Berlin, Vienna, Dresden, Hamburg, Leipzig, Hanover, and other cities, for a so-called *Gesammtspiel*, or "combination-performance," lasting from July 1 to 21. These representatives of the chief stages of Germany have been supported by the Court Theatre of Munich, itself a stage of the first importance; and the plays selected for representation have been such as to call forth the whole strength of the powerful company thus formed. The details of the programme may not meet with everyone's

approval; but a *répertoire* containing some of the masterpieces of Shakspeare, Schiller, Goethe, and Lessing could not fail to present extraordinary attractions.

This *Gesammtspiel* is not the first attempt of the kind in Germany. In 1854, the year of an industrial exhibition at Munich, the idea occurred to Franz Dingelstedt, then director of the Munich Theatre, of arranging a series of performances in which all, even the minor, parts should be entrusted to actors of note. He himself has described the origin and development of his plan; and his success seems to have amply justified the experiment, and rewarded him for the extraordinary exertions involved in organising the temporary company and executing the delicate task of reconciling so many conflicting claims and interests. Dingelstedt invented the term *Gesammtspiel*, and the word has since become generally current. Whenever a couple of stars appear in the provinces, one reads in advertisements of a *Gesammtspiel*; but no attempt on the same scale has been made since 1854, when Emil Devrient and the chief actors of his time trod the boards of the Munich Court Theatre.

The success of the undertaking of 1880 may probably be pronounced perfect from the manager's point of view. Every available place in the theatre was filled on some of the evenings, odd corners being occupied by people unable to obtain seats, but content to stand. These large audiences have been recruited by visitors from the direction of Oberammergau.

The *Gesammtspiel* opened with the *Wallenstein* trilogy, which was presented with a success that left nothing to be desired. Herr Barnay, of Hamburg, was here seen at his best as *Wallenstein*, and Herr Krastol, of Vienna, carried his audience away with him by his splendid playing of Max. *Wallenstein* was followed by *Nathan der Weise*; and next came *Hamlet*. The other Shaksperian pieces selected were *Julius Caesar*, *Macbeth*, and the *Winter's Tale*—the last named a great favourite on the German stage. It may be worth while to say something of these four performances in detail.

The translation used was the one best known in Germany—that of Schlegel and Tieck. Theatrical authorities in Germany, by-the-way, profess themselves surprised that there should be no current English edition of Shakspeare for use on the English stage. It is certain that Shakspeare is easier reading in German than in English.

Hamlet was generally pronounced disappointing, especially by English visitors. Of the part of *Hamlet* himself a word hereafter; this rôle, and that of the first player, admirably given by Herr Lewinsky, of Vienna, were the only ones in which any actor can be said to have attained a great success. The Ophelia of Fräulein Bland, of Munich, was "as water unto wine" compared with that of Miss Torry; the Polonius of Herr Oberlaender, of Berlin, was too much inclined to buffoonery. Actors are apt to forget that Polonius was the Prime Minister of the King of Denmark; the part, as has been remarked by Gutzkow (Preface to *Zopf und Schwert*), should be entrusted to a person whose natural dignity helps to elevate and redeem rather than lower it. The Queen was well played by Frau Strassmann, of Vienna; but the King of Herr Lange, of Karlsruhe, was far from satisfactory. But above all these special imperfections there made itself felt a fatal defect, not noticeable in *Wallenstein* or *Nathan*—a lack of unity in the performance. *Ensemble* among the actors, the first requisite of perfect acting, and the prime feature in the playing of the Comédie Française or the Meiningen company in Germany, was here conspicuous by its

* *Münchener Bilderbogen* (originally published in the *Deutsche Rundschau*).

absence; and people began to feel that a *Gesamtspiel*, with all its advantages, has also its weak side, and to ask themselves whether it is possible for actors meeting for the first time, and fortified by only a single rehearsal, to arrive at an understanding with one another. And just in proportion to the strength of the individuals did the lack of a common idea in the whole make itself felt; each voice seemed to tell its own tale, and no voice could be ignored. *Hamlet*, above all plays, calls for unity of conception among the actors; the performers at Munich possessing little common ground, the play became a dark riddle in which the hearer at last almost lost interest. This was the more to be regretted as the part of *Hamlet* was played by an actor of the highest reputation, Herr Sonnenthal, of Vienna, whose interpretation gave one the impression of great power and originality. But he was not seen to advantage on account of his unfavourable surroundings. Herr Sonnenthal gives us another *Hamlet* with dark hair and complexion; when is the fair-haired ideal of Goethe to be seen on the stage? The *mise-en-scène* was far inferior to that of the Lyceum Theatre; the eye was again offended by the two pictures on the wall of the Queen's bed-chamber, though the idea of making the Ghost step forth from his own picture was effective. It was, perhaps, hardly to be expected that the Ghost should appear "in his habit as he lived;" the German translation is here misleading ("in leibhaftiger Gestalt"), and the Ghost appears again in full armour. One great fault of stage management in Germany is the slowness with which the scenes are shifted; an irritating interval of four or five minutes elapsed between the scene in which *Hamlet* first sees the Ghost (act I., sc. iv.) and that in which the Ghost makes his disclosure.

The representation of *Julius Caesar* was more satisfactory. Herr Dettmer, of Dresden, achieved a great success as Antony, being admirably supported by the crowd in the Forum, headed by Herren Häusser and Davideit, of Munich. Brutus was well played by Herr Schneider, of Munich. Fräulein Ulrich, of Dresden, as Portia, only appeared in one scene; but her short part was effectively rendered. The *Caesar* of Herr Holthaus, of Hanover, was an unfortunate performance; here again one felt the need of an actor who should tone down the bombast and bluster of the rôle. The play was presented in six acts, the third act being divided after the first scene. This change—no doubt introduced with the object of giving time for the arrangement of the Forum scene—had the great disadvantage of separating two scenes which should follow immediately one upon the other, and breaking the continuity of the third act.

Macbeth may be pronounced a far greater success than either of the two preceding plays. This was in great part due to the admirable impersonation of Lady Macbeth by Frau Wolter, of Vienna. Of this lady one feels inclined to repeat the criticism of Partridge in *Tom Jones*, when speaking of Garrick as *Hamlet*: "he did not merely seem to be terrified at the ghost, he really was terrified." In all the phases of daring, triumph, and final collapse, the Lady Macbeth of Frau Wolter was a real woman, not a fury. To see her in the sleep-walking scene was a new, almost a startling, experience; the uncertain gait and the fixed stare, which, towards the end of the scene, gave way to a half-natural movement of the eye, showed the quite extraordinary power of realisation of the actress. Herr Barnay was a little disappointing as *Macbeth*; he seemed to lack the intensity which his *Wallenstein* had possessed. *Macduff* was powerfully rendered by Herr Dettmer (Antony), and Lady *Macduff* by Frau Elmenreich, of Dresden. The evening was

opened by an amusing incident. Some of the holders of pit-stalls (*Parquetsitze*), arriving just before the commencement of the performance, found the approaches to their seats packed with an impenetrable crowd of persons holding standing places. The curtain went up amid considerable confusion of voices; and the Witches carried on their proceedings in as perfect seclusion and security from observation as though they were actually upon the lonely Scottish heath. The din increased; the curtain hovered uncertain in the air; scene-shifters and warriors in armour appeared upon the stage—an anxious and motley throng. At last Herr Direktor Possart stepped forward to ask the cause of the disturbance. As it was a physical impossibility under the circumstances for the holders of seats to get to their places, the standers were invited to step up for a few minutes on to the stage, in order to make room. By this simple device Herr Possart restored order and good humour to the audience, and overcame a difficulty which might have had serious consequences.

The most successful of all the Shaksperian performances was the *Winter's Tale*. The absence of unity was no longer noticeable, perhaps partly on account of the fact that by July 16 the actors had got to know something of one another. The cast was brilliant; Frau Wolter appeared as *Hermione*; Frau Strassmann as *Paulina*; Herr Barnay as *Leontes*; Herr Dr. Förster, of Leipzig, as *Antigonus*; Herr Lewinsky as *Camillo*; Herr Oberlaender as the *Shepherd*; Herr Häusser as *Autolycus*; and last, but not least, Fräulein Wessely as *Perdita*. This young lady, a member of the Vienna Court Theatre, achieved so great a success, both as *Luise* in Schiller's *Kabale und Liebe* and as *Perdita*, that a great future may safely be predicted for her; her *Perdita* was a model of refined and graceful acting. Herr Barnay was again at his best as the jealous King; Frau Wolter in the part of *Hermione* was queenly, and, as in *Lady Macbeth*, eminently womanly—a worthy mother to the charming *Perdita*. Herr Lewinsky showed his power of self-control and self-denial in the rendering of a secondary part; his real greatness was shown on other non-Shaksperian evenings. Herr Oberlaender had a fair field for the exercise of his humorous powers; and Herr Häusser as *Autolycus* was an irresistible rogue. The arrangement of the *Winter's Tale* for the stage was that of Dingelstedt; the play is given in four acts, and is accompanied by the music of Flotow. The whole was very effective, the trial scene, with its crowd at the back of the stage, being specially well managed. Greater unity is given to the piece by the substitution of *Arcadia* for *Bohemia*. An interesting feature in the performance was the employment of a good deal of by-play to the musical accompaniment. Thus at the end of act V. (IV.) sc. i., part of the events described by a "first gentleman" in the following scene are represented by dumb show. *Polixenes* enters with his retinue; the Sicilian king silently falls upon his neck, and then, "with speech in his dumbness," and aided by the language of music alone, shows the audience that he is asking as a boon from the King of *Arcadia* the pardon of the truant prince, his son, and the fair *Perdita*, who kneel between the two kings. The whole group forms an effective *tableau vivant*, on which both Herr Dingelstedt and the actors concerned may be congratulated. E. A. SONNENSCHNEIN.

MUSIC.

Musical Studies. By Francis Hueffer. (Edinburgh: Adam & Charles Black.)

THE author informs us in a short Preface that this volume is, and pretends to be, nothing but a collection of articles on various musical topics republished from newspapers and magazines. No less than half the book is devoted to Arthur Schopenhauer, the pessimist philosopher, whose theory of metaphysics is so intimately connected with the development of modern music, and to Richard Wagner, one of the most noted and notable musicians of the present day. Mr. Hueffer is aware that an objection on principle may be raised against the perpetuation in book-form of such fugitive pieces, and indeed confesses that he himself is not wholly free from such a prejudice; but he thinks the present volume part of an unmistakable movement in modern literature—collections of essays, not books in the proper sense of the term, being the fashion in the present age. It is difficult, of course, to discuss with impartiality passing events, and amid the hurry and excitement of the moment to form and to express, perhaps hastily, opinions that will stand the test of time; but it is well to have the courage of one's opinions, and to risk the verdict of the future, which may be one of ratification or reversal. These musical studies, at any rate, will be read now with interest, for they are the written record of an earnest, conscientious, and competent critic.

In the article on Schopenhauer many pages are devoted to the sad but interesting account of his troubled existence; for, as our author justly observes, "the connexion between his life and his work is intimate and inseparable." The unhappy influence of his mother and the "Wimbledon parson" threw a cloud of sorrow over his early years; his manhood was unhappy and unsuccessful, and when at length his great talents came to be acknowledged, he had become a cynic, a misanthropist, or, as he preferred to call it, a "cataphronanthropist." The great mystery, the unknown essence of things, the "Ding an Sich" of Kant, is revealed to us by this philosopher. It is Will, "the essence of which all the wonders of the world, from the colossal immovability of a granite rock to the subtle texture of the human brain, are only signs and forms." The aim of arts like painting and sculpture is to express the eternal essence of things by means of the Platonic ideas; music is not like these arts, a copy of these ideas, but "a representation of the cosmical Will co-ordinate with the ideas themselves."

This definition has been Wagner's guide in constructing his new Art-form, the *Drama*. The philosopher and the musician, however, do not agree with regard to the union of Music and Poetry. The former holds that music loses some of its ethereal purity by allying itself to human speech, while the latter thinks that the two must be combined to render fully the thoughts and passions of the human soul.

Schopenhauer frankly confesses that it is essentially impossible to prove the truth of his disclosure, for it requires music to be regarded as the "copy of an imperceptible model." He maintains that there is no

sound in Nature fit to serve the musician as a model. But is that statement true? It would seem difficult, but not hopeless, to trace the origin of musical ideas to the sounds and voices of Nature; music would then be an imitative art subject to the same aesthetic laws as poetry and painting. The realistic origin of some of Beethoven's finest themes, and the way in which he sought for inspiration—viz., by wandering through fields and forests—would seem to come to the support of such an explanation of the mystery of music.

The whole article on Schopenhauer is extremely interesting, and Mr. Hueffer has described, in clear and graphic language, Schopenhauer's Gospel of Pessimism and the temporarily healing and all-healing balms for the wounds of mankind—viz., art and self-negation. But we must pass on from the metaphysician, and say a few words respecting Wagner and the Baireuth Festival. There is an article from the *New Quarterly Magazine* (1875) entitled "Wagner and his *Ring of the Niblung*," followed by three articles on the Baireuth Festival, written from Baireuth to the *Examiner* in August 1876. The author hopes that the reader will pardon some inevitable repetitions in the two accounts. We cannot but think (taking into consideration the book-form of these articles) that the two accounts might have been condensed into one, and the repetitions thus avoided. The analysis of Wagner's tetralogy is preceded by a short survey of the master's previous career. We are thus, as in the case of Schopenhauer, asked first to consider a life and a personal character. It is no doubt interesting and instructive to show the connexion between a man's life and his works; but, to form a fair and impartial judgment, his personal character and influence should be separated from his writings and theories.

A certain time must elapse before the curiosity and interest excited by the remarkable events of Wagner's life no longer mingle with the interest properly belonging only to his works. In the future, too, when his new and important theories have been further developed, men will be able to judge not only of his works, but—what is more important—of their fruits. We can already see some results of Wagner's teaching. All compositions of note written within the last few years bear traces of Wagnerian influence. By way of illustration let us turn to French opera. In speaking of *Carmen* Mr. Hueffer remarks:—"Bizet is considerably influenced by the German master's style;" in speaking of *Polyeucte* he says:—"Gounod borrows Wagner's device of the representative theme, which by this time has become the common property of dramatic composers;" and, again, of Massenet's *Roi de Lahore* he writes:—"In more than one number of the score the influence of Wagnerian *melos* is distinctly discernible." It would be easy to add other examples, but the above three are characteristic specimens, for French composers would naturally be averse from, rather than prone to, anything German.

Wagner's works have, therefore, already borne fruit, but time alone will show whether the seeds are good, and whether they have fallen upon stony places or into good ground.

Wagner has declared that Beethoven in the *Choral Symphony* pointed the way to the music drama. Hence he considers himself the right heir to the "prophet's mantle." But Mendelssohn and Brahms, as representatives of abstract music, and Berlioz and Liszt as representatives of programme music, are also claimants. The present generation is occupied in discussing these rival claims; and, if ever a final verdict be given, we may safely say that it will be a long time hence.

We have mentioned the most important essays, which occupy, as we have already said, half the volume. There is one on "Chopin," about which we will say only a few words. It gives an outline of the composer's biography, and some interesting information with regard to his visit to England and Scotland shortly before his death. There is not very much to say about Chopin's life; and unfortunately a great portion of his letters was destroyed at Warsaw in 1830; but the short and sad career of the Polish composer is described by Mr. Hueffer with much charm and pathos. We most admire, however, the truthfulness of his remarks on Chopin as a composer. He fully appreciates and acknowledges his peculiar genius, and yet carefully and critically discloses his faults and weaknesses. Musicians and even critics are too apt either to underrate or overrate Chopin's position as a musician.

We hope that we have shown by these brief and fragmentary remarks that Mr. Hueffer's book is one full of interest to serious and thoughtful readers. Want of space, not of matter, compels us to conclude this notice.
J. S. SHEDLOCK.

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